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The Grande Armée of Napoleon resembled in many points the other famous military machines which have influenced the history of Europe, such as, for instance, the army which Hannibal led across the Alps into Italy, the army of Julius Caesar, and the army of Gustavus Adolphus. In all alike the military spirit of discipline reigned

supreme; the genius of a great leader attached the pride as well as the interest of every officer and soldier to himself; and every member felt the importance of the due execution of his duty, however humble it might be, to the welfare of the whole body. Instance after instance of this feeling might be quoted from Marbot's Memoirs. The fight at Dürrenstein in 1805, when Marshal Mortier refused to desert his men in their perilous position (vol. i. p. 179); the heroic conduct of the 14th Regiment of the Line at the battle of Eylau (vol. i. pp. 264, 265); the indignation of Marbot at the threatened flogging of a French prisoner of war by the Prussians (vol. i. p. 242) and Duroc's behaviour in his support—all show in their different ways the sense of military honour entertained by the French officers and soldiers of the Grande Armée. But this feeling of absolute discipline and brotherly loyalty cannot be inspired into a vast body of men in a moment; no perfect military machine was ever made in a hurry. The Grande Armée of Napoleon was the lineal successor of the fourteen armies of the Republic, which had sprung into existence in 1793, when France was beset with foes on every side, who openly declared their intention to re-introduce a hated *régime* and hinted at annexation of French provinces. These armies were welded together out of regular soldiers of the monarchy, bourgeois national guards, volunteers, and conscripts, by the genius of Dubois-Crancé and the heavy hand of the Committee of Public Safety; inflamed with patriotism, they were led to victory by Hoche and Pichegru, Jourdan and Moreau, Dugommier and Moncey, acting on plans of campaign drawn up by Carnot and his Topographical Committee sitting at Paris. When from resisting invasion, they became invaders, these different armies were gradually pervaded with a new spirit; they were no longer fighting to save France, but to punish her enemies and incidentally to win profit and promotion for themselves. As the new military spirit arose, a fresh kind of *esprit de corps* arose also. Soldiers of the Army of the Rhine became the rivals of the soldiers of the Army of Italy; each fresh army created was jealous of its neighbour; Marshal Macdonald proves that the Army of Naples lost the battle of the Trebbia owing to want of harmony with the Army of Italy; Marbot shows how deeply the former Army of the Rhine resented the accession of the victorious general of the Army of Italy of 1796 to power, and that this feeling caused the plots and conspiracies of Moreau and Bernadotte against Bonaparte, when First Consul. When he became Emperor, Napoleon abolished these internecine jealousies by creating the Grande Armée in 1805. But it was not only in its entire internal harmony and in its military as opposed to patriotic spirit that Napoleon's creation differed from the armies of the Republic. The peace of Lunéville gave him four years in which to re-organise what was most warlike in those armies into a more perfectly disciplined machine. Officers, who had risen from the ranks simply because they were good sans-culottes and who were without education, were

weeded out; old men, whom the cry of "La patrie en danger" had summoned to the ranks, were relegated to the gendarmerie or sent to their homes; years of warfare had inured those who remained to the hardships of campaigning; and had blotted out all who were sickly or unfit otherwise for war. The Grande Armée was an army of picked veterans with no delight but war, no religion but fidelity to their colours and their chief. With wonderful skill, Napoleon attracted the fealty of this perfect army to himself. Love of country was strong enough to draw Frenchmen from their homes in 1792 and 1793 to resist invasion, but it could not have induced them to battle for years far away from the fatherland for unintelligible motives of ambition. It was, therefore, succeeded in the Grande Armée by a personal love for a man, their victorious chief, the Emperor. Napoleon knew well how to encourage this enthusiasm for himself. By countless little acts he endeared himself to his soldiers and won the attachment of his officers. His personal magnetism never failed to tell, and in the heat of battle he knew how to rouse the ardour of his troops to frenzy. Many of the most charming anecdotes in Marbot's Memoirs illustrate the growth and strength of this feeling; and it is not the least of the merits of the book, that it brings this side of the character of Napoleon and of the French army into strong relief.

The career of Marcellin Marbot exhibits the whole history of the Grande Armée. Entering the army as a private in the 1st Hussars, he had to win his way to a commission. It happened that his regiment was one of those of the old royal army, chiefly filled by Alsatians. Nothing is more characteristic of the force of education than the story of his few months' service in this regiment as a boy of seventeen. On a little reconnoitring expedition, when an accident deprived his troop of their officer and cowardice of their non-commissioned officer, the inexperienced lad was chosen by his comrades to command them. This he did with such daring and success as to win his sergeant's stripes. A few weeks later, for a gallant feat of arms on the field of battle, his troop was directed by the general commanding, Championnet, to select one of their body for a commission, and the brave troopers, in spite, or perhaps in consequence, of their long experience, felt their own unfitness for superior rank, and at once chose Marcellin Marbot. His career during the palmy days of the Grande Armée at the battles of Austerlitz, Jena, Eylau, and Friedland, was passed upon the staff as aide-de-camp to Marshals Augereau and Lannes, and in this capacity he was enabled to form an opinion of the efficiency of the great military engine, the movements of which he helped in a subordinate capacity to direct.

But Napoleon wasted the matchless instrument he had beneath his hand. The losses the Grande Armée sustained in the Polish campaign of 1807, not only in the sanguinary battle of Eylau, but from stress of weather, was the first serious diminution of its effectiveness for war. The Spanish campaigns did far more harm. Marbot's

picture of the difficulties of the guerilla warfare, roused by Napoleon's unjustifiable usurpation of the throne of Spain for his brother Joseph, shows in vivid colours the constant strain to which both officers and men were subjected in fighting against a nation in arms. It was no wonder that Napoleon's campaign of 1809 against Austria was far less successful than the campaign of Austerlitz. The Emperor felt the difference of the troops under him; and though triumphant at Wagram, he dared not pursue and crush his beaten foe as in the days of his greatness. But if the falling off of the Grande Armée was evident at Wagram, it became still more clearly demonstrated in the invasion of Russia in 1812. Two more years of constant warfare in the Peninsula, the invasion of Portugal by Masséna and his retreat, had depleted the personnel as well as weakened the morale of the French army. Of the troops that crossed the Niemen, less than half were French, it is true. But it was with French soldiers that the Emperor with difficulty won a sanguinary victory at Borodino. They were French soldiers that fell into utter disorder during the retreat from Moscow, and were almost entirely consumed by the way. This decadence appears clearly in Marbot's pages. He had in 1812 relinquished service on the staff, and received the command of a cavalry regiment. He narrates how his veterans maintained their discipline to the bitter end, and so doubtless would have done the old soldiers who won the victory of Austerlitz. In 1813 the falling off in the spirit of the French army became yet more marked; Marbot does not paint the *saure qui peut*, which followed the defeat of Leipzig, in such sombre colours as Marshal Macdonald; but the general conclusions of both give full evidence that the Grande Armée had practically ceased to exist. It was inevitable that it should be so. The Grande Armée was, as has been pointed out, the result of peculiar conditions, and the fruit of the patriotic enthusiasm of the wars of the Revolution; the conscripts, whom Napoleon summoned to his help, might indeed rival their predecessors in personal bravery, but they could not be expected to possess, and did not possess, either the experience in war or the physique of the veterans of Austerlitz and Jena.

A word should be said of Mr. A. J. Butler's translation of this singularly interesting book, which gives material for consideration to the student and thinker as well as amusement for the general reader. It is excellently done. Marbot's style is not his greatest charm; his work is not dependent on it for its interest, and it therefore does not suffer, like so many other French memoirs, from the ordeal of translation. Mr. Butler has also done well to cut down many of Marbot's disquisitions on general history. Marbot is only valuable when he speaks of what he himself saw and did; his historical knowledge is often faulty and his account of events is sometimes opposed to fact. But one or two remarks in the way of criticism must be made. It seems a mistake to translate *général de brigade* and *général de division* as Major-general and Lieutenant-general; for these English ranks

are not equivalent to the French, as we have also the rank of full general; whereas the French *général de division* has no superior but the *Maréchal de France*, which corresponds to our Field-marshal. There are also an incredible number of misprints in proper names; in some of these Mr. Butler merely follows the errors of Marbot, as in "Mascareguas" for Mascarenhas. Most of them do not affect the sense, and are of no real importance; but in vol. ii., p. 186, it is a serious mistake to have passed "the preliminaries of peace signed at Lisbon" for Léoben.

H. MORSE STEPHENS.

*The Formal Garden in England.* By Reginald Blomfield and F. Inigo Thomas. (Macmillans.)

A DAINTIER little volume than this we have seldom handled. Its white vellum cover, embellished with a suitable design in gold, its illustrations, taken from early paintings or reduced from the the bird's-eye views in our older county histories, its excellent type and paper combine in lending additional attractions to a subject in itself already attractive. Of course, in the minds of a few there may seem to be something condemnatory in the epithet "formal" as applied to a garden; but, as a matter of fact, design necessarily enters into the laying out of grounds reclaimed from a state of nature, and the mode in which this is done, and the principles on which it is based, are matters well worthy of consideration. Messrs. Blomfield and Thomas—both of whom, we believe, are architects by profession—consider that the garden should be treated in connexion with the house to which it is attached.

"The object of formal gardening is to bring the two into harmony, to make the house grow out of its surroundings, and to prevent its being an excrescence on the face of nature. . . . The harmony arrived at is not any trick of imitation, but an affair of a dominant idea which stamps its impress on house and grounds alike."

Of course, the object of what is called a landscape gardener is the very reverse. By him the house, with its special architectural features, is ignored. His "dominant idea" is so to modify the natural conditions around as to suggest ideas of space, and by sedulously concealing all boundary lines, walls, and paths, to deceive the beholder's eye. His motto is "Through artifice to nature." But, after all, is it nature that is arrived at? Suppose, in accordance with the modern system of landscape gardening, you introduce masses of tropical plants, widely differing in tone and tint and proportion from the vegetation which our climate and soil produce, are you not setting at naught the course which nature pursues and adopting one of your own?

But it is unnecessary to carry further this discussion. Those who wish to see the one side of the case put forward with skill and strength will find what they want in Mr. W. Robinson's popular books and widely-circulated paper; those who desire to read all that can be advanced—and it is no little—in favour of the formal method of garden-

ing will be amply satisfied with the volume before us. Neither mode is universal in its application nor wholly free from faults and affectations. A well-trimmed yew hedge is seldom out of place in any good-sized garden; but the eccentricities of topiary work seem to us to be false art, and we are surprised to find Messrs. Blomfield and Thomas praising, as "a charming instance of cut yew—two doves, about seven feet long, billing each other"—which form an archway in the garden hedge at Risley Hall, Derbyshire.

On one point in connexion with this subject we feel rather sceptical. We all know those views of country mansions which adorn such books as Atkyns's *Gloucestershire*, Kennett's *Parochial Antiquities*, and others of the same era; but are they to be regarded as faithful representations of an actual condition of things? In some cases, no doubt, they are. But we are disposed to think that in others they are only a conventional treatment by the engraver of his idea of what things should be. The alleys of a certain length, the converging paths, the pyramidal trees—perhaps even the terrace steps, and the fountains and statues—had not a more substantial existence than the coach and six which is often seen in the foreground of the picture.

Be that as it may, the formal garden was undoubtedly the vogue in England throughout the seventeenth century, and we must judge of its merits by the examples which this period supplies. They are such as to justify us in believing that it accords well with the domestic architecture of the same period, and that as the taste for houses of this type has revived, it would be wise to bring back again—in its best form—the old formal garden, which harmonises with the buildings, and by the very regularity of its features lends dignity and stateliness to its surroundings.

CHARLES J. ROBINSON.

*Julius Caesar, and the Foundation of the Roman Imperial System.* By W. Warde Fowler. (G. P. Putnam's Sons.)

To write a life of the great Julius is no very severe test of scholarship, for the ground has been so thoroughly worked that it is not easy with ordinary care to go very far astray, though even this feat can be and has been achieved. But it is an excellent test of soundness and sobriety of judgment. The glamour of the genius of the greatest ruler of men, and the reaction against the petty hide-bound pedantries of his belittlers in ancient and modern times, are very likely to lead a biographer, as they have led the most brilliant of Roman historians, into extravagance. Mr. Warde Fowler's life is appreciative, even enthusiastic, but never extravagant. That he possesses a thorough command of the literature of his subject need hardly be said: it is evident on every page, though never obtruded. What is almost more important for the purpose of a sketch intended for the general reader is that he shows the firmest grasp of the political drift of the time, of the needs which had to be met, and of the



manner in which Caesar dealt with them. In one respect the title under which the book appears is more correct than that under which it is announced in the series, edited by Dr. Evelyn Abbott, to which it belongs. Mr. Fowler indicates with admirable clearness the principles on which the Roman Imperial system was founded. He could not describe, for this would have required him to advance beyond his limits, the organisation of the Roman Empire. The erection of the building was the work of a later period, and would fall to be dealt with by the biographer of Augustus, if room could be found for that very unheroic character among the "Heroes of the Nations." But what Mr. Fowler promises on his title-page he does excellently. Only one criticism suggests itself as to the manner in which he has dealt with Caesar's personality. He is undoubtedly right in discarding much of the gossip and scandal that is accumulated by writers like Suetonius and Plutarch. But many of the anecdotes given by them bear the stamp of genuineness: and if some of these had been quoted, illustrating on the one hand the charm and on the other the weaknesses of his singularly interesting character, the picture might have gained in vividness and perhaps in accuracy. The qualifying phrases, which at times satisfy Mr. Fowler's historical conscience, and testify the steadiness of his judgment, will hardly have the due effect upon the average reader; and possibly he may feel that he has a clearer conception of Caesar as a statesman than as a man.

A few trifling slips which have escaped the attention of Mr. Fowler and the accomplished scholars who have read his proofs may be noted. Theoretically, patricians were excluded from *comitia plebis*; but the view seems probable that they were in practice usually present (p. 11), as they doubtless were in the *concilia tributa*. On p. 27, the phrase "the laws were abrogated" is misleading in its connexion: what is meant is the Sulpician laws, the passing of which has not been mentioned. In the account of the trial of Rabirius "Cicero unfurled the red flag" (p. 77) is an error: our best authority, Dio, says:

πάντως δ' ἂν καὶ παρὰ τῷ δήμῳ ἰδῶν, εἰ μὴ δὲ Μετέλλος δὲ Κίλερ . . . ἀνέβραμεν ἐς τὸ Ἰανίκουλον . . . καὶ τὸ σμῆνον τὸ στρατιωτικὸν κατέσπασεν (xxxvii. 28).

Does any one ascribe this action to Cicero? The identification of Bibracte with Autun has long been abandoned, as we have lately been reminded again by the republication of Prof. Freeman's essay. The brief and isolated reference of Velleius to the action of C. Gracchus *nova constituebatur portoria* (ii. 6), perhaps hardly justifies the statement that Caesar in taxing foreign imports was following in his steps. Whatever may be the meaning of "ἐμετικὴν ἀγεῖν" in Cicero's well-known letter (and there seems little doubt about it), it cannot mean "after taking some kind of stomachic medicine," as Mr. Fowler renders it. The sentence, that Pompeius "knew little or nothing of Africa," was surely written in momentary forgetfulness of the fact that in that province he was first saluted as Imperator, and that his first and memorable triumph was gained by victories on African soil.

No part of Mr. Fowler's narrative is better written than that which deals with military movements; and Caesar's campaigns, especially in Gaul and in Greece, are described with clearness and vividness. In one or two cases the description would have been much aided by better maps. Caesar's tactics at Dyrrhachium are rendered far more clear by Mr. Moberly's plan in his little edition of the Civil War than by that which Mr. Fowler has borrowed from Stoffel; and a comparison of the various accessible plans of Pharsalus shows strange discrepancies even in the physical features, to say nothing of the difficulty in determining the exact scene of the battle, on which point it would be interesting to know how Mr. Fowler would deal with Mommsen's objections to the view now supported by Stoffel.

Mr. Fowler is, indeed, to be consoled with upon many of his illustrations. The head and tail pieces certainly contribute neither adornment nor instruction; the maps are roughly and somewhat inaccurately executed; *Cyrenacia* and *Deserta* stand close together on one; and with regard to the rest, a sacrifice of quantity in favour of quality would be of advantage. But these detract little from the substantial value of the book. It gives an account of a critical period in the world's history, which is at once vivid and trustworthy; and the greater the reader's familiarity with the times of which it treats, the more he will admire the competence and the sagacity of his guide.

A. S. WILKINS.

*On Shibboleths.* By W. S. Lilly. (Chapman & Hall.)

A KNOWLEDGE of the Old Testament history is not now as common as it used to be and as it ought to be. Many persons if they were suddenly asked what was the origin of the word Shibboleth could give no better answer than that it was "somewhere in the Bible;" perhaps adding, rather irrelevantly, "Didn't they lap up the water?" It may therefore be well to remind the reader that it was a test-word very judiciously chosen to distinguish the cowardly and treacherous clansmen of Ephraim from the men of Gilead whom they had at first refused to help against a common enemy of Israel, and had then most spitefully attacked for daring to win the victory without them. Like the Servians who played a similar part in our own time, they received a well-merited beating. The fugitives, endeavouring to recross the Jordan which lay between them and their own land, found the fords occupied by the infuriated Gileadites, who, as a test of nationality, called on them to say "Shibboleth," a word naturally suggested by the stream itself; and all who said "Sibboleth," which it seems was the Ephraimite pronunciation, were summarily put to death, not for dropping an *h*, reprehensible as that no doubt was considered, but for their mean and jealous behaviour. Hence the term is often used to denote some brief cry or watchword by which the friends of a cause are distinguished from its foes, and more especially its real from its seeming ad-

herents; for some principles acquire so much popularity that they are claimed as distinctive badges by every party in turn. Any writer therefore performs a public service who employs himself in reminding the intellectual currency of his age, that is to say, who makes it his business to examine conceptions of which the sharp edges have been worn down by popular usage, to recall them to their original significance, or to limit them to that connotation which combines the widest comprehension with the least inconsistency of application.

For such a task Mr. Lilly possesses some important qualifications. He exhibits in an eminent degree that sort of culture which the Roman Catholic training of our own time seems peculiarly fitted to impart. He has some philosophical learning; he is widely read in good literature, and can appreciate what is excellent in writers whose general principles he most abhors—to the extent indeed of deluging us with extracts from their pages; he has a sure literary instinct for the treatment of interesting topics in an interesting manner, and he commands a style which, though too snipety, is clear, pointed, and forcible. Unhappily Mr. Lilly is a true Sophist in the Platonic sense: he has the appearance without the reality of knowledge; hardly the appearance, certainly not the reality of logical exactness. The very title of his book gives him occasion for blundering. "As precedents," he tells us oracularly, "are the application, or misapplication of principles, so shibboleths are the application or misapplication of syllogisms" (p. 2). The foregoing may be recommended as a good preparatory exercise towards saying, "Mrs. Smith's fish-sauce shop," but it can serve no other purpose. Passing over the rather odd notion that precedents are the application of principles instead of being, as is commonly assumed, the material out of which principles are constructed, we may ask how can a syllogism be applied or misapplied to anything else? The conclusion of a syllogism may be applied (or misapplied), and so may the syllogising process, but not a syllogism as such. Apparently Mr. Lilly means by shibboleths vague popular notions, not clearly apprehended by the understanding, but exercising a powerful influence over the affections and the will. But we have seen that a shibboleth is nothing; if not a sharp and ready test of party membership, not admitting of a "distinguo" from those to whom it is offered. Such was the Homocousion to the Catholic Church of the fourth century, such has been Papal Infallibility to the Roman Church of the nineteenth century. Now, of Mr. Lilly's seven "shibboleths," five—Progress, Liberty, the People, Public Opinion, and Education—are commonly used without distinction of party, and almost always with a certain respect for the objects which they denote. The sixth shibboleth, Women's Rights, is indeed the watchword of a distinct party; but as such it is neither popular nor vague: on the contrary, it is used by controversialists in a perfectly well-defined significance, to which, for convenience' sake, it is now exclusively appropriated. The

question whether women should or should not be released from their present civil and political disabilities is quite independent of any particular phraseology, and indeed no issue of our time has been less clouded by ambiguous phrases than this. Appeals to popular ignorance, prejudice, and passion, have not been wanting; but, as a rule, they are the weapons employed by Mr. Lilly's party, which, as I need hardly say, is the party opposed to the emancipation of women. There seems nothing new in his own contribution to the debate beyond the rather cheap humour of always giving the title "Miss" to the writer whom everyone else knows as Mary Wollstonecroft; and the astounding assertion that the "Woman's Question" slumbered during the seventy years which elapsed between the death of that lady and the publication of Mill's book on *The Subjection of Women* in 1869 (p. 160). Mr. Lilly has probably never heard of the debate raised by Mill in the House of Commons two years previously, nor of Mill's famous article in the *Westminster Review* for July 1851; but the date of Tennyson's *Princess*, which poem he quotes, might have taught him better. But even very recent contemporary history is quite unfamiliar to our author, if we may judge by the following utterance: "Mr. Gladstone, after delivering himself of his celebrated rodomontade about the 'classes and the masses,' was enthusiastically saluted as the 'People's William'" (p. 74). Mr. Gladstone was, if I am not mistaken, first called "the People's William" twenty years—in any case several years—before he coined the phrase alluded to. Other and much more mischievous instances of ignorance will meet us presently.

The seventh and last shibboleth is Supply and Demand. Now here we have an expression never used as a party distinction, not appealing to popular passion, with, in fact, no more meaning than "Abracadabra," except when it enters into the statement of economic law. Apparently what Mr. Lilly objects to is the belief (1) that prices and wages are determined by the competition of buyers and sellers, all trying to do the best they can for themselves, that is, to give the least and to get the most, and (2) that this is an altogether desirable arrangement, or at any rate the best at present possible. But it would be a waste of words to show that this is not the popular belief. Newspaper articles, election pledges, and modern legislation, all point in a different direction. An attack on what Mr. Lilly calls the Smithian school of political economy had better been hung on some other peg, if the attack was called for, which may be doubted. If Mr. Lilly thinks the Smithian economy as at present constituted a pseudoscience, why does he not boldly grapple with the exposition of its principles contained in Prof. Marshall's treatise? I suppose because it is so much easier to repeat than to originate, so much safer to controvert the dead than the living. It must, however, be admitted that there is some novelty in the charges brought by our author against the old economists. Ignorance of human nature has often been imputed to them; never before that I know have

they been accused of changing human nature. They studied wealth apart from other social phenomena, therefore people now seek money as if it was the only good; they supposed that buyers and sellers were actuated by self-interest rather than by a benevolent regard for the public welfare, therefore the world has become shamelessly selfish; they taught that prices were determined by competition, that is why lying advertisements and adulterated goods meet us at every turn. Bentham is chargeable with part of the mischief. To judge an action by its foreseeable consequences is, it seems, an incentive to fraud; to make the greatest happiness of the greatest number our standard is to favour the accumulation of wealth rather than its equal distribution; to proclaim that everybody should count for one, and nobody for more than one, is to furnish a reason for keeping the labourer down to starvation wages. Mr. Lilly quotes an instance of bad logic on the part of a lady to show that women are too illogical to be lawyers (p. 174). I should not give much for his own capacity to exercise the legal profession were it judged by a similar standard. Let me add that the moral degeneracy so irrationally attributed to the teaching of Adam Smith and Bentham is most probably an illusion. On this point we can appeal to a higher authority than Mr. Lilly. Prof. Marshall tells us that

"neither the records of history nor the contemporary observation of backward races, when carefully studied, give any support to the doctrine that man is on the whole harder and harsher than he was, or that he was ever more willing than he is now to sacrifice his own happiness for the benefit of others in cases where custom and law have left him free to choose his own course. . . . Adulteration and fraud in trade were rampant in the Middle Ages" (*Principles of Economics*, pp. 6, 7).

The same writer supplies us with another anticipatory opportune contradiction of another reckless calumny. "The whole school of Smithian economists," says Mr. Lilly, . . . make abstraction of all the motives of human nature save one, that is selfishness" (p. 215). "This opinion," says Prof. Marshall, "finds no support in the teaching or practice of the best economists" (*op. cit.*, p. 78).

But the word selfishness occurs as readily to our author as if he were an angry woman, and he flings it about with even less propriety. "The Utilitarian philosophy resolves morality into self interest . . . virtue being enlightened selfishness" (p. 136). And to this belief he attributes the notion that people can be moralised by an intellectual education, quoting Mill in pretended corroboration of his statement—Mill who has declared that "moral excellence must have a deeper foundation than the calculations of self-interest or the emotions of self-flattery"! It does not need Macaulay's schoolboy to know that Macaulay believed in the moralising power of popular education while thoroughly despising the Utilitarian philosophy, and that Mr. Herbert Spencer, the great despiser of our popular education, is in morals a Utilitarian.

The truth is that Mr. Lilly can rarely touch on philosophy or speak its language without blundering. "Political rights," he

tells us, "could not have been predicated of" Rousseau's natural man (p. 83). Nor, he might have added, of any other man; for it is the possession of rights that is predicated, not rights themselves. In a former volume he impressed on us that "a right is that one possession of the individual with which, in virtue of the moral law, no power outside him can interfere." Without accepting this doctrine, I greatly prefer it to the contradictory statement of his new work, that there is "a conflict of rights in moral beings" (p. 219). "In the eighty years which preceded the Revolution . . . the Cartesian philosophy dominated men's minds" (p. 80). It is a notorious fact that from 1730 down to the Restoration Cartesianism was extinct. We are warned against "a debased Materialism which explains life as the potentiality of atoms, mind as a correlation of magnetic and psychic forces" (p. 23). Who ever talked such nonsense as this? "The potentiality of atoms," strictly speaking, means that which may develop into atoms: Lord Kelvin's space-filling fluid, for example. But perhaps our author means to indicate the theory that atoms are potentially living matter—surely a very harmless notion, which a better-informed Aristotle would certainly have accepted, and which we verify every day by eating and drinking. And what materialist ever explained mind by a phrase which assumes that it already exists as a force to be correlated with some other force? No wonder Mr. Lilly dislikes Shibboleths. It is fortunate for him that his life does not depend on his ability to repeat with accuracy the language of his opponents.

To be always prating about right and wrong is one thing: to observe their distinction in practice is another. The righteousness of literature consists pre-eminently in veracity; and to be veracious a writer must not merely refrain from saying what he knows to be false, he must say nothing that he does not know to be true. Now Mr. Lilly asserts, and repeats after correction, what he cannot know to be true: what, if he read the authors whom he quotes, he would know to be offensively and unequivocally false.

ALFRED W. BENN.

#### TWO BOOKS ON LANDOR.

*Imaginary Conversations.* By Walter Savage Landor. With Bibliographical and Explanatory Notes by Charles G. Crump. In 6 vols. (Dent.)

*Walter Savage Landor: A Critical Study.* By Edward Waterman Evans, jun. (G. P. Putnam's Sons.)

THIS reprint of Landor's *Imaginary Conversations* may call to mind what he said about Italian churches, where there was ever something of importunate paint and misapplied gilding. The six volumes are ablaze with gold leaf, in glaring and complicated flourishes; while the misapplied paint, speaking by metaphor and Asiatically, is not invisible in the notes. Cicero conversing with his brother Quinctus refers to the Lemures. The superfluous editor annotates



"*videlicet* bogeys." Horace quotes the first line of *Persicos odi*; the editor must needs recite Mr. Austin Dobson's pretty paraphrase of the entire poem. This surely is not the kind of help a reader with moderate intelligence would be likely to ask for. In the bibliography appended to the last volume it is thought necessary to state that certain Conversations may also be found in a little volume of extracts published eight years after Landor's death. As if this mattered. The bibliography contains references to all the persons who take part in the Conversations, but there is no further attempt at an index. So far, therefore, the edition is inferior to the American reprint. Of errors in the text, something has been said already. A list of corrigenda is sadly needed. On the other hand, the various readings given in the notes are often very useful.

And now for the critic. Mr. Edward Waterman Evans, junior, who describes himself as "University Fellow, Princeton," tells us—nor would anyone doubt it—that his critical essay on Landor was composed in his undergraduate days when he was competing for a college prize. He has a good deal to say, but does not always know how to say it properly. It is strange that anyone whose study of a fastidious writer like Landor has been "at once careful, prolonged, and enthusiastic," should turn out clumsy and ill-ordered sentences like the following: "the speculative side of Christianity he placed no emphasis upon." Did Mr. Evans, junior, carry off the prize he competed for? He goes on to say that the business of a critic is to examine the emotive and ethical impulses that lie at the root of intellectual life; and he accordingly considers Landor wanting in the critical faculty. Landor's estimates, we are assured, rarely appear to be thoroughly reasoned, nor do they penetrate the personality of an author and grasp his relation to his period. But Landor, Mr. Evans should remember, formulated a somewhat simpler scheme of criticism. Instead of seeking to examine emotive and ethical impulses, the main thing to his mind was to show where a book is good or bad, why it is good or bad, and to what extent the same ideas and reflections have come to others. One piece of advice he offers to critics is that they should read the book to be criticised, "a thing greatly more useful than is generally thought." There are signs that Mr. Evans has omitted any such preliminary exercise. For instance, he lays it down as a fact beyond dispute that "Boccaccio's honest and lusty, if sometimes coarse, realism aroused Landor's admiration"—Landor's, who wrote:

"Boccaccio represents to us seven unmarried ladies of the first families, of the noblest principles, of the most elegant manners, listening to the recital of such stories as would drive away five out of every seven washerwomen on the Seine."

Undoubtedly the *Decameron* was a work Landor exulted in; but he nevertheless makes Petrarch recommend Messer Giovanni to eradicate twelve or thirteen of the *nouvelle* and insert the same number of better.

More than once, again, Mr. Evans cites as a fault in Landor's writings the absence

of some feature or other which Landor especially objected to.

"Our author," we read, "is not proficient in the play of repartee, which really constitutes the life of the dialogue . . . and consequently our wits are not aroused to a fascinated play of thought."

Neither wit nor thought can be aroused and fascinated at the same moment, but the confusion may pass. "That facility of reply which, if delivered with sharpness, is called repartee," never seemed to Landor worth cultivating. Mere quickness, he said, was among the least of the mind's properties.

"The mad often retain it, the liar has it, the cheat has it; we find it on the racecourse and at the card table; education does not give it, and reflection takes it away."

It is hardly worth while to follow Mr. Evans in the more intricate divagations of his critical study. Landor, he is of opinion, saw but rarely the under and spiritual side of nature. Landor at times sculptured his sentences in a winning, graceful, Praxitelean way. Landor objectifies desperate and tremendous emotions—Landor's "Hellenics" best exhibit the note of objectivity. Landor in his verse, instead of keeping his lines relatively entities, does something else. Landor has too little of the transcendentalist about him. Landor sometimes leaves his meaning needlessly opaque. All this of a writer who disliked puffiness of phraseology and reckoned lucidity the first requisite of style. One is almost tempted to think that the undergraduates of Princeton might have been better employed in giving counsel to Sulla, *privatus ut altum dormiret*. The charm and distinction of Landor's writings will never be fittingly set forth in the jargon of a criticism which takes, as he said, four-fifths of its metaphors from the oil-and-colour-man and the remainder, we might add, from school-books. Landor, it is true, looked to dine late with guests few and select. He spoke of himself as walking alone on far eastern uplands, meditating and remembering. It was his aim to write as the ancients have written. But for all that he was no eclectic philosopher, too deep and too obscure except for a wiser minority. There is hardly a subject of the many that come up for daily discussion, in politics or literature, which he has not touched on in one way or another: now preaching plain, practical wisdom, now speaking in the large utterance of the early gods; but never bewildering his readers in the mazes of metaphysics or losing them in the swamps of sententiousness. "Clear writers, like clear fountains, do not seem so deep as they are, the turbid look most profound"; and the compiler of appreciations and introductions who goes about explaining Landor's profundity wastes ink and paper.

STEPHEN WHEELER.

*St. Paul's Cross.* By John B. Marsh. (Raithby, Lawrence & Co.)

It is a curious sign of the indifference with which famous spots are sometimes treated in England that nothing has been done, or at present is likely to be done, to denote

the site of St. Paul's Cross. Four years ago, when the ground belonging to the great cathedral was laid out as an ornamental garden for public use, the foundation of the ancient pulpit, after being hidden for more than two centuries, unexpectedly came to light. It is at the north-east corner of the churchyard, and consists of stones arranged in the form of an octagon. Yet, although a question which had previously excited a little discussion among antiquaries was thus set at rest, we look in vain for a tablet or obelisk drawing attention to the interesting nature of the discovery. Apart from a well-informed few, the many thousand persons who daily pass the place are never reminded that it is rich in associations with conspicuous figures and events in English history. For some years we have had in our midst a Society for the Preservation of Memorials of the Dead. Might not this body extend their welcome work to memorials of the past in a wider sense?

St. Paul's Cross, an open-air pulpit near the cathedral, stood on the meeting place of the city folk-mote, the antiquity of which is described as going beyond written records. It first comes before us in 1191, when William Fitz-Osbert, otherwise Longbeard, delivered from it his harangue against the right divine of kings to govern wrong. In the course of a few years it acquired a good deal of importance. Henry III. repeatedly appeared there, on two occasions to take leave of the citizens before going over to France. In 1529, according to Stow, he "commanded a general assembly to be met at this Cross, where he in proper person commanded the Mayor that on the next day following he should cause to be sworn before the Aldermen every stripling of twelve years of age or upwards to be true to the king and his heirs, kings of England." In the same place, too, historic Bulls were first promulgated in London, one of them being that in which Urban IV. absolved Henry from his oath to the Parliament at Oxford to observe the "Provisions." To what extent the Cross had hitherto been used for ecclesiastical purposes is not exactly known; but the practice of preaching from it every Sunday forenoon would seem to have originated in 1285. More than a century and a half later, having been defaced by a "tempest of lightning," it was rebuilt by Thomas Kemp, Bishop of London. One of the last scenes enacted before the old structure was Roger Boltyng-broke's abjuration of all things pertaining to necromancy. Arrayed, we are told, in marvellous guise, holding a sword in his right hand and a sceptre in the left, and surrounded by all the instruments of his forbidden art, he sat on a chair furnished with a sword at each of its four corners, and placed on a stage above all men's heads. His submission, however, did not save him from being hanged, drawn, and quartered. The new Cross became more and more a centre of national life as time went on. Like its predecessor, but on a larger scale, it was applied to the fourfold purpose of disseminating religion, of announcing matters of general moment, of holding up heretics and other sinners to public view,

and of playing, as Roger l'Estrange would have said, on the humour and affections of the great body of the people. In these circumstances it could hardly fail to have a history worth relating. Here Dr. Shaw sounded the citizens on the pretensions of Gloucester to the throne; here Jane Shore did penance for her transgressions; here the marriage contract between James IV. of Scotland and the English king's daughter was proclaimed; here Sir Edmund de la Pole was denounced with bell and book and candle; here Tyndale's translation of the New Testament was committed to the flames; here, at the command of Leo X., Bishop Fisher declaimed against Luther, Wolsey, with a canopy of cloth of gold held over his head by four doctors of divinity, being present as the pope's legate; here Protestant heretics stood with lighted tapers in their hands and bundles of faggots on their shoulders in token of recantation; here the emancipation of England from the yoke of Rome was formally proclaimed to the chief city in the realm; here the principles of the Reformation were expounded to the people by men like Coverdale, Latimer, Ridley, Jewell, and Grindal; here English voices were "first raised in the singing of a psalm after sermon"; here prayers for the pope ceased to be offered up in this country; here Gardiner and Barnes wrangled with each other over the "Bloody Statute"; here the Roman Catholic prelates under Mary sought to undo the work of the Reformation; here Elizabeth, royally attended, returned thanks for the annihilation of the Armada; here, at the bidding of the court, a preacher branded Lord Essex "as a hypocrite, papist, and confederate with the pope and King of Spain to make him king and bring in idolatry"; here James I. and Charles I., each as king, came in state to hear sermons of special interest. The record ends with almost startling suddenness. Preaching in the pulpit was given up in 1633; and nine or ten years afterwards, during the mayoralty of Isaac Pennington, an uncompromising Puritan, the Cross was razed to the ground by order of the Long Parliament.

Probably the most attractive part of the story of St. Paul's Cross is that which is connected with the progress in England of the Reformation. Henry VIII., by his Council, gave directions, at the close of 1533, that

"Such as shall preach at Paul's Cross from henceforth shall continually, from Sunday to Sunday, preach there, and also teach and declare to the people that he that now calleth himself Pope, or any of his predecessors, is and were but only the Bishops of Rome, and hath no more authority and jurisdiction by God's laws within this realm than any other foreign Bishop hath, which is nothing at all; and that such authority as he hath claimed heretofore hath been only by usurpation and sufferance of princes of this realm; and that the Bishop of London may be bound to suffer none others to preach at St. Paul's Cross as he will answer, but such as will preach and set forth the same."

It is needless to go further than this document for a proof of the influence exercised in the sixteenth century by the sermons at the Cross.

Mr. Marsh's monograph, which is so prettily got up that it may be expected to find favour as a gift-book alone, will be gratefully received by all good antiquaries. Without pretending to exhaust the chronology of Paul's Cross, he sets forth all the incidents mentioned in annals, diaries, histories, and state papers, as having occurred at that place (which, by the way, he somewhat too enthusiastically describes as the most famous spot in London). The worst fault of his book is that it does not go to sufficient length. He is content to be little more than a mere chronicler. He resists the temptation to draw a picture in words of some of the remarkable events under his notice, such as the proclamation at the Cross that the power of the Papacy in England was at an end. In the case of many writers this diffidence would be matter for the most heartfelt congratulation; but Mr. Marsh, as some of his previous writings have shown, deserves to be placed in a different category. Curiously enough, he omits to state of what materials the pulpit was constructed (it had a timber frame, stone steps, and a leaden roof), and that when rain came on the preacher and his hearers took refuge in the "Shrowdes," which are believed to have been at the side of the cathedral. The volume contains two illustrations of the Cross, one being a reduction of the well-known panel representing it in 1620.

FREDERICK HAWKINS.

#### NEW NOVELS.

*The Soul of Lilith.* By Marie Corelli. In 3 vols. (Bentley.)

*King of the Castle.* By G. Manville Fenn. In 3 vols. (Ward & Downey.)

*Stolen Honey.* By Margaret B. Cross. In 2 vols. (Hurst & Blackett.)

*A Fellow and His Wife.* By Blanche Willis Howard and William Sharp. (Osgood, McIlvaine & Co.)

*Chapters in My Wife's History.* By A. S. K. Bellairs. (Digby & Long.)

*Riches or Ruin.* By the Author of "The Prigment." (Kegan Paul & Co.)

*Sybil Knox.* By Edward E. Hale. (Cassells.)

THE taste for Marie Corelli, for the literature of the supra-mundane and the infra-mundane, is an acquired one. But there is no doubt as to existence or its strength. It will not, however, be adequately gratified by *The Soul of Lilith*, which is at once the most ambitious and the poorest story that its author has written. The Philistine reader will obstinately decline to take any interest in the too unreal Lilith, in the marvellous monk from Cyprus, or in El-Râmi himself, even when he

"resisted the temptation that assailed him to clasp her in his arms, to shower a lover's kisses on her lips, and thus waken her to the full bitter-sweet consciousness of earthly life, till in the sharp extremity of his struggle, and loathing himself for his own folly, he suddenly dropped on his knees by the side of the couch, and gazed with a vague, wild entreaty at the tranquil loveliness that lay there so royally enshrined."

If *The Soul of Lilith* can be taken seriously, as an exposition of a new religion, it may perhaps be enjoyed, in spite of the monk of Cyprus, and in spite of the fact that poor El-Râmi becomes a harmless lunatic in the end, if indeed he has not been so from the beginning. There is a touch of ordinary humanity, though hardly of ordinary femininity, in the critic-proof Irene Vassilius, and she has the common sense in the end to contract a conventionally good marriage. It will take Irene, however, and the smart American young woman, who pops up now and then in the course of the story, to reconcile ordinary novel-readers to *The Soul of Lilith*.

*King of the Castle* is one of Mr. Manville Fenn's secondary stories—one of the novels he writes when he deliberately devotes himself to plot-invention and gives character-sketching a back seat. The chief object which he has in view is to conceal the murderer of the coarse-grained, bad-tempered, Welsh millionaire Gartram, and this he accomplishes with marvellous success. There are at least three men and one woman who are interested in bringing about his death, and it is only towards the end of the third volume that one has any reason whatever for accusing the right man. Mr. Fenn surely sins against nature, when he makes Gartram so harsh and his daughter so loveable. The faithful lover, Chris Lisle, too, is eminently unsatisfactory. He has occasional outbreaks into that rude English life and energy which appear so suitable in a novel that is at all characteristic of Mr. Fenn. But he is generally limp and apparently incapable of moral continuity. Glyddyr, the chief villain, though not the leading murderer, of the story, is a better sketch in every way, although he is a trifle too saturated with alcohol to be perfectly satisfactory. A good deal of force—though of the kind which recalls Mr. Richard Dowling rather than Mr. Manville Fenn—is exhibited in the vindictive doings and intentions of the woman who blames the millionaire father of the heroine for causing the death of her husband. But some of the altogether subordinate personages, such as Glyddyr's fearfully and wonderfully Cockney friend, and his flighty and very French first wife, make by far the best sketches in the book. The accent of the natives in the book is no doubt literally and linguistically all that it should be; at all events, it is hideous enough.

*Stolen Honey* is very painful, very well written, very interesting, and a trifle too incredible. It seems altogether impossible that a man essentially so good—chastened, too, by misfortune into unselfishness—as Major Blake should have married Susie Holland while he has a wife alive, and should have expected her to pardon the bigamy and deceit. Some women would have been forgiving even under such provocation no doubt, but not Susie, who was a vicar's daughter, brought up like the majority of vicars' daughters, and whose very charm lay, even in Blake's eyes, in her sweet Puritanism, her serene conventionality. Blake thought his act was dictated by love, but it was really prompted



by selfishness. He ought either to have deceived his young wife completely, or not to have deceived her at all. Then, Susie on her side is a trifle too hard, and her descent into rebellious womanhood—the slight indiscretion with the too insolently Don Juanish Temple—is forced and improbable. The love-making, however, in *Stolen Honey* is sketched with delightful patience; and the portraits of the subsidiary characters—Mrs. Kenyon, Blake's worldly but not hard-hearted sister, her daughter Adelaide, and Christine, Susie's agreeably fussy sister—are probably the best that have yet been given by an author from whom incomparably better books than she has yet published may be expected.

It was a very difficult task that Miss Blanche Willis Howard and Mr. William Sharp set themselves to accomplish in *A Fellow and his Wife*; they have accomplished it with great skill and perfect delicacy. A friendly separation, for artistic and other reasons which the reader will soon discover, has taken place between the Count and the Countess von Jaromar. She is studying art in Rome; he is eating his heart out in a Pomeranian Schoss all the while that he is endeavouring to keep up his wife's illusion as to the relationship between them being only one of friendship under the guise of matrimony, and sometimes falling into such rather ponderous sarcasm as,

"Surely you have effectually guarded us from the insidious perils of proximity; and since, whatever infelicities we may call our own, we are spared for the present the traditional dullness of daily intercourse, we ought by good rights to escape a lot of conventional rubbish, the advice and warnings of elderly prigs, and all threadbare epigrams on wedlock."

One has not read half a dozen of the pages written by the Countess to her husband before one sees that she is in great danger from her surroundings, and in particular from her being thrown so much into the society of a sensual artist, who is surely, however, too much of a habit and reputed seducer. How this danger increases, how it is perceived by the husband, how it all but sweeps her into dishonour, and how she is saved by love and jealousy between them, these letters allow us to learn by degrees. They are a complete revelation of two hearts that ought to know, and, doubtless, in time do know, each other thoroughly. Miss Howard takes the part of the Count, and Mr. Sharp the part of the Countess. An interchange of sex under such circumstances is always a perilous experiment, but in this instance it has been perfectly successful. In Count Jaromar's story, the leading character is beyond all question the faithful husband himself, although there flutters into it a little feminine angel before it comes to its close. In the Countess's, on the other hand, Herwegh, the sculptor, and the Countess Mallerini, one of the numerous women whom he has deceived, occupy foremost places from first to last. They are both strongly sketched; the colouring in neither case is so pronounced. Altogether, *A Fellow and his Wife* is one of the most successful attempts at collaboration in fiction that have been made.

A certain simplicity of motive and of

everything else is the leading characteristic of *Chapters in My Wife's History*, which seems to have been written chiefly to prove that the old proverb, according to which there is no fool like an old fool, does not always hold true. The supposed narrator is old enough to be his wife's father; at all events he is old enough to be that father's friend before his wife's first unfortunate marriage is contracted. Why he does not marry her at the first, seeing that she is quite willing to marry him in the end, does not by any means clearly appear. All that one is permitted to know is that Winifred Washington, left too much to the company of men, contracts an intimacy with the daughter of the doctor of the place—"a good-looking young woman, badly educated, of emotional tendencies and romantic temperament," who "on the one hand is devotedly attached to the pleasures of the moment, and on the other is an advanced religionist of what is called the Ritualistic type." But it seems utterly incredible that, even under such worse than dubious guidance, Winifred should have allowed herself to drift into love and marriage with a thoroughly vulgar underbred creature like the man who in name and only for a time is her husband. She has so much hereditary refinement—and that instinctive perception of character which is universally associated with such refinement—that she would have seen through so despicable a being at her first meeting with him. Winifred's father is a good example of "a thorough gentleman," in spite of his surroundings and at first almost in spite of himself.

*Riches or Ruin* is one of the shortest and simplest, and not one of the most original, of stories. Charles Barkston, a man of somewhat morbid mind, finds that nothing can save him from ruin and disgrace—involving the abandonment of his son's engagement to the girl of his choice, who happens also to be the daughter of Barkston's most intimate friend—but the sudden death of his brother, whose heir he is. That brother is miserably ill, and wishes to die. In consequence, Barkston allows himself to be worked up into one of his unhealthy moods about his brother, and even fancies he was instrumental in bringing about a death which was due entirely to natural causes. What is more, he demeans himself in such a manner as actually to bring himself under the suspicion of his friend, Lancaster, and to imperil the happiness of the young folks. This is, of course, a very old story; but it is very cleverly, and in parts, too realistically, told. When a man argues in this wire-drawn fashion:

"Knowing how miserable was my brother's existence, I think I was less eager for its prolongation than I should have been otherwise; and this, coupled with my anxiety to avoid bankruptcy, which appeared certain unless my brother should die within a day or two, produced feelings abominably akin to a desire for his death, although I strenuously and determinately willed his life, so far as I had the power of willing"—

it is high time he were sent to bed, if not packed off with a watchful companion on

a foreign tour. The best portraits in what can hardly be styled a novel are those of Harry Barkston and Grace Lancaster, who are almost the ideal boy and girl of English middle-class life, and whose happiness when married is assured by their own temperaments.

A very pleasant story pleasantly told in the fashionable neutral-tinted style is *Sybil Knox*. Presumably also, it is quite American. At all events, Mrs. Sybil Knox is an American widow who for four winters has made her headquarters in Rome; and when she returns "home," after an absence of seven years, confident that she can draw a cheque and can sign a receipt for her dividends, it is America she means when she uses the word "home." Perhaps, too, John Coudert, who has not the courage to tell Mrs. Sybil Knox at an early stage in their acquaintanceship that she is the only woman he has ever cared for, and who is ready to do anything and everything for her in the way of fetching and carrying—and even far more serious enterprises—is American. But then he does not strike one as distinctively American. He is a modest, resolute, upright Anglo-Saxon, who takes special pains in almost anonymously advancing the interests of the woman whom he admires. His exposure of the great Mr. Baal, the railway swindler, is, no doubt, a quite American exploit; but then the great Mr. Baal himself could only be found in America. In truth, Sybil Knox and John Coudert are two simple creatures in tolerably "smart" surroundings, who cannot help aiding folks like the Berlitzes, who are bound to come together at some time or other, and who would probably have come together sooner than they actually do, were it not for the inexplicable mistake John makes in fancying Sybil to have re-married. The story of the two is in every respect a delightful one.

WILLIAM WALLACE.

### THREE VOLUMES OF VERSE.

*Ullonian Hero Ballads*. Arranged by Hector Maclean. (Glasgow: Archibald Sinclair). In days when that prosaic product of overabundant or deficient leisure and scant imagination, that nauseous babble measured by money and prolonged to tediousness, which we are pleased to call our literature, is so busy dissecting the dead or diseased bodies of ourselves and our society, how refreshing to catch a strain of Homeric music from the past of a warrior people, who knew how to love and how to hate! We are grateful to Hector Maclean for his noble and simple translation of these generous heroic chants. How clearly we can see them all!—Emer asking of Connel the names of the heads he has taken in vengeance for his foster-son and her lord, Cuchullin, but unsatiated by vengeance, and thirsting for death; Fierval, the clear-white king's daughter, who releases the three children of Visneachan in spite of her father's wrath, but will not flee with them, because they tell her she must be second to one woman in their land, to Deirdri; and Deirdri herself, who blames them for it, saying she would never wish to be above one who had so befriended them; but who, when they are slain in battle by her husband, craving to give a last honey-kiss to their white

bodies lying stark upon the shore, begs a knife from a shipwright,

"And she put the black knife through her heart,  
But she died without regret;  
But she threw the black knife in the sea,  
Lest the wright should be blamed."

Such were men and women in the Celtic lands in the days gone by.

*The Professor, and Other Poems.* By the Author of "Woods," "Times and Days," &c. (Kegan Paul & Co.) The sordid sorrow of sordid human life is not poetry. Human life is full of misery, and deserves endless pity: but pity is not poetry. No; nor even is righteous indignation, an emotion, when pure, still nearer to the divine. Poetry is of the gods—godlike. The mistake began with Wordsworth, a true and great poet, more misunderstood by his friends than by his enemies, and who himself took infinite pains to prevent it in his critical prose. A world in which the spirit lay dying of inanition, while the body was either pampered or starved, and the will crushed by ever-growing law, fastened eagerly upon the simple tales of every-day sorrow which he told with such deep feeling, and praised him for them. And, indeed, these were worthy of all praise; but it was not by them that he proved himself a great poet. The splendid glow of imagination, fused with passion, which broke out here and there across the dull gloom was seen only by a few spiritual kinsmen; the most loved him just for the gloom, for the pathos—the sympathy, not the poetry. This, of course, applies only to his treatment of man and the passions, not to his descriptions of landscape. The anonymous writer of this little book, when he is not merely argumentative and dull, has occasionally something of Wordsworth's pathos, but none of his poetry. "Lovers Here and Lovers There" is as sad as it is truthful, but the sparse images are confused or meaningless, and the verse has no movement: a stagnant pool without a wave, without even a green scum which might give colour—flat prose. Perhaps the explanation of some of this may be found in the formalism and materialism which make such a poem as "Doubts and Duty" possible. Socialism, moreover, is an excellent thing in any form, but it only becomes poetic when it reaches the revolutionary stage. You cannot make poetry out of an eight-hour day; out of the Commune of Paris—yes, if you are equal to it.

*Passion and Reflection.* By W. Luther Longstaff. (Sunderland: Hills.) "The voice of one crying in the wilderness": the utterance of a man roughly clad, in goat skins, it may be, and fed upon wild honey, but eloquent and prophetic as it is sometimes violent and uncouth. Let the timid leave this little volume unopened, and the loose laughers and mockers keep for once a watch upon their lips, for this is not the voice of a fool or a weakling. Passion is here, with blood-rubies in her yellow hair, and the reflection on her cheek of the glare of torches; murder that stifles the dying shriek of a rival with wet hand drawn across his mouth; and love that nerves the arm to stab even by treachery. Nor is there wanting something even loftier: a gleam at least of that upward and inward vision, to which alone are unveiled those brief glimpses of the lovely, callous World-Spirit at her weaving work of creation and destruction. For Liberty lies bleeding to death, bestrode by falsehood, crowned and sceptred, still faintly dreaming of some armed and saving Messiah, while a world grown amorous of sin seems like enough to leave Death grinning alone among its ruins. But these eyes that strain to pierce the cloud of the future have visions beyond of a revival of the knightly past. "The maiden threw

down a flower, All for true love's sake"; and all for true love's sake her hero enters the stronghold of his enemies, and the lovers die together. This last poem has music, too—music as of sword-blades beaten out on the anvil; changeful, chiming music, amid flying sparkles of molten metal. The true poet is also the seer; and his heart beats wild welcome, it may be, to new-born manhood and the warrior communes of the future.

J. E. BARLAS.

#### NOTES AND NEWS.

MISS AMELIA B. EDWARDS has left almost the whole of her property to found a professorship of Egyptology, under certain conditions, at University College, London. We believe that the value of the chair will amount to about £400 a year.

THE third edition of Prof. Jowett's *Translation of the Dialogues of Plato* is in type; but publication is being delayed, in order that an American copyright may be secured by the simultaneous issue in New York of an edition that is being printed there.

MESSRS. GEORGE BELL & SONS will publish immediately, *Six Months in the Apennines*; or, a Pilgrimage in search of Vestiges of Irish Saints in Italy, by Miss Margaret Stokes, with numerous illustrations of architecture, sculpture, paintings, and personal relics.

MESSRS. G. P. PUTNAM'S SONS will publish next month a *Life of Tom Paine*, by Mr. Moncre D. Conway, in two volumes, with illustrations. The work contains a complete history of his career—literary, political, and religious—in England, France, and America.

A NEW work by Mr. F. T. Piggott, author of *Music and Musical Instruments of Japan*, will be published about the end of this month, entitled *The Garden of Japan*: a year's cycle of its flowers, with illustrations by the author, and four pictures by Mr. Alfred East. A small number of copies will be issued on Japanese paper.

MESSRS. JARROLD & SONS, of Norwich, announce for publication by subscription an elaborate work on the Church Bells of Buckinghamshire, by Mr. Cox, of Marlow, on the lines of the late J. C. L. Stahlschmidt's well-known publications. It will contain full accounts of all the bells in the county, and also of their founders, and will be illustrated with twenty-four plates of mediæval letterings, founders' marks, &c., besides numerous figures in the text. The edition is limited to 430 copies.

MR. ZANGWILL'S new book, *The Old Maids' Club*, which will be published by Mr. William Heinemann in England and by Messrs. Lovell in America, early in June, will be a revised and largely supplemented version of the story that appeared in serial shape, and will contain a number of humorous poems and forty-five illustrations by Mr. F. H. Townsend. Mr. Zangwill is holding over his *Children of the Ghetto* till the autumn season.

MESSRS. CASSELL & Co. have in the press *A Manual of the Guild and School of Handicraft*, being a guide to County Councils and technical teachers, edited by Mr. C. R. Ashbee, of King's College, Cambridge.

THE next volume of Messrs. Henry & Co.'s "Whitefriars Library of Wit and Humour" will be *The Jolly Pashas*; or, The Story of an Unphilanthropic Society, by Mr. John A. Steuart. The forthcoming volume of the "Victoria Library for Gentlewomen" will be by Mrs. Talbot Coke, who, under the title of *The Gentlewoman at Home*, will deal with matters appertaining to the artistic decoration, furnish-

ing, &c., of the house. Both volumes will be ready shortly.

MR. J. W. ARROWSMITH, of Bristol, will publish on June 6 a Summer Annual, entitled *Travellers' Tales*. It consists of six stories by different authors, illustrated with portraits and sketches by Mr. Alfred Bryan.

A VOLUME of essays on some current economic and social questions, by Mr. Alexander Vincent, entitled *Lex Mundi*, is announced for immediate publication by Mr. Elliot Stock.

MR. HORSFALL TURNER, of Idel, Bradford, editor of the *Yorkshire County Magazine*, is issuing, as an incorporation memorial, *The Illustrated History of Brighouse, Rastrick, and Hipperholme*, including the ancient churches of Coley and Lightcliffe. Mr. Turner has been gathering information for thirty years from documents covering the last six centuries. The volume will be illustrated with views of old buildings, coats of arms, portraits of worthies, &c.

MESSRS. CASSELL & Co. will publish shortly a work, entitled *Lawful Wedlock*; or, How shall I make sure of a Legal Marriage? It is written by two barristers, and contains chapters on breach of promise, women's property, table of fees, &c.

MESSRS. OLIPHANT, ANDERSON, & FERRIER will issue shortly *What and How to Preach*: Lectures delivered in the U.P. College by the Rev. Dr. Alexander Oliver.

MR. WILLIAM HEINEMANN will have ready next week a three-and-sixpenny edition of *The Scapegoat*, by Mr. Hall Caine. The advance orders are already twice as great as in the case of the same author's *Bondman*.

MESSRS. FREDERICK W. WILSON & Co., of Glasgow, have in preparation a revised edition of their *Illustrated Pocket Guide from Glasgow to Belfast*, to which has been added a fresh chapter descriptive of the run from Glasgow to Ardrossan, from which latter place the R.M.S. *Adder* this season begins its "daylight" service to Belfast.

MESSRS. OWLES & READER have in the press the first number of *The Book Review Index*, being an index to all the reviews of the new books that have been published during the current quarter.

DR. EMIL REICH has been appointed to the lectureship in general history in the Ladies' Division of the Crystal Palace School of Art, Science, and Literature, in succession to the late Dr. G. G. Zerfl.

AT the meeting of the Browning Society at University College on Friday next, May 27, Mr. Oscar L. Triggs will read a paper on "Browning and Walt Whitman." The chair will be taken by Mr. H. Buxton Forman.

PROF. R. C. JEBB will on Tuesday next, May 24, begin a course of three lectures at the Royal Institution on "Some Aspects of Greek Poetry"; Mr. R. G. Moulton will, on Thursday next, May 26, begin a course of three lectures on "Faust"; and on Saturday, May 28, Prof. H. Marshall Ward will begin a course of three lectures on "Some Modern Discoveries in Agricultural and Forest Botany."

HERR J. A. STARGARDT, the well-known antiquarian bookseller of Berlin, has for sale the original letters of Goethe to Charlotte von Stein, which were printed in Adolf Schöll's edition (1883). The letters, which are bound up in chronological order in seven folio volumes, number 1748 in all, extending from the year 1776 to 1829.

DENMARK has remembered the centenary of Shelley, by the issue of a translation of *Prometheus Unbound*, which is stated on the



title page to be "udgivet i hundredaaret efter digterens foedsel." The translator is Dr. Adolf Hansen, who has already produced a Danish version of Shakspeare's Sonnets, and also translations of short poems of Longfellow, Tennyson, Matthew Arnold, and Swinburne. We have it, on the authority of Prof. George Stephens, that his rendering of Shelley is highly successful, even in the more difficult passages. The book which contains a portrait, introduction, and notes, is published by Gyldendal, of Copenhagen.

THE Deutsche Verlags-Anstalt, of Stuttgart, has begun to issue the fifth illustrated edition of Schiller's works. This splendid *édition de luxe* will appear in sixty-five parts, and all the illustrations will be the work of first-rate masters. The first eight parts, which have recently appeared, contain some exquisite drawings, more especially those referring to the ballads. The editorship of the letterpress has been entrusted to the poet, J. G. Fischer, whose name is a sufficient guarantee for the correctness of the text.

THE *Revue Critique* for May 16 contains a very appreciative review of Miss Amelia B. Edwards's latest book by Prof. Maspero, who has added the following note on hearing of her death:

"Sa bienveillance, sa bonne grâce, son empressement à louer les mémoires de nos débutants, lui avaient conquis rapidement l'affection de tous: il n'y a personne parmi nous à qui elle n'ait rendu service, plutôt dix fois qu'une. Ce n'est pas seulement un confrère que nous perdons, c'est une amie dévouée dont beaucoup d'entre nous ne retrouveront jamais la pareille."

#### FORTHCOMING MAGAZINES.

THE June number of the *Antiquary* will be of special interest to Ex Libris collectors, as it will contain an article on the book-plate of Dr. Hector Pomer, prior of St. Lawrence's Church, Nuremberg, dated 1525. A facsimile will be given of this very fine specimen of early wood engraving. The oldest known English dated book-plate is of 1574. The same number will contain an account, illustrated with ground plan and other drawings, of the only perfect Cistercian abbey now standing—namely, that of Maulbronn, Württemberg.

THE forthcoming number of *Romania* will contain an article by Mr. Paget Toynbee on "Christine de Pisan and Sir John Maundeville." Mr. Toynbee has made the interesting discovery that in one portion of her poem, *Le Livre du Chemin de Long Estude*, Christine has borrowed largely from Maundeville's well-known book of travels.

THE June number of the *Albemarle* (Sonnen-schein) will contain an illustration by M. Fantin Latour, a poem by Mr. Lewis Morris, and an article on "Phil-Hellenism" by Mr. Louis Dyer.

AN article by Rear-Admiral P. H. Colomb, on "The Strategical Condition of the English Channel in an Anglo-French War," will appear in the June issue of the *United Service Magazine*.

Good Words for June will contain "How I found the Remains of Osric, King of Northumbria," by the Dean of Gloucester; "An Irish Peasant's Soliloquy," by the Marquis of Lorne; "New Corn from Old Fields," a study in etymology, by Mr. William Canton; "Primavera di Capri," a complete story, by Mr. William Sharp; "Prof. Huxley and the Deluge," by the Rev. J. Langton Clarke; and the first instalment of "A Ride in the Great Sahara," by Mr. J. H. Forbes, with illustrations from photographs taken by the author. The frontispiece, entitled "Summer," will be from Mr. Linley Sambourne's pencil.

MR. R. L. STEVENSON has written a long article describing the great hurricane at Samoa in March, 1889, which will be published in the *National Observer* of May 21.

#### UNIVERSITY JOTTINGS.

PROF. SANDAY, Ireland professor of exegesis of Holy Scripture at Oxford, has been elected Bampton Lecturer for 1893. We understand that his subject will be "The Early History and Origin of the Doctrine of Biblical Inspiration."

PROF. J. A. FROUDE has visited Oxford this week, in order to be inducted into his official fellowship at Oriel. But it is stated that he has deferred his inaugural lecture to next term, i.e., until after the long vacation; and that he will not enter upon residence before 1893.

PROF. MAX MÜLLER will deliver two public lectures at Oxford on Tuesday and Thursday of next week upon "Esoteric Buddhism."

IN a convocation to be held at Oxford on Tuesday, May 31, it will be proposed to confer the honorary degree of M.A. on Mr. Joseph Foster, the author of *Alumni Oxonienses*.

THE University of Göttingen has conferred the degree of Doctor of Philosophy, *honoris causa*, on Mr. J. F. Fleet, of the Bombay Civil Service, in recognition of the eminent services rendered by him to Indian epigraphy and history.

THE following are some of the subjects to be dealt with by Prof. Ramsay, of Aberdeen, in the course of six public lectures on "The Christian Communities of Asia Minor," which he is delivering at Mansfield College, Oxford: Hadrian's rescript to Fundanus and Pliny's report; the Acts of Polycarp, Carpus, Papyrus, Paul, and Thekla; Montanists and Catholics in Phrygia; and the miracle at Colossae.

MR. H. W. G. MARKHEIM gave a public lecture at the Taylor Institution, Oxford, on May 18, upon "Molière's *Tartuffe*, and the Catholic Church in France," to illustrate the party feeling still existing in the present day against the piece. The lecturer drew attention to a fact which, we believe, has not been noticed elsewhere, that under the Second Empire in 1861, when the Comédie Française proposed to revive the play, it was discouraged by a hint from an official quarter.

LAST week we quoted some figures from the university accounts of Oxford. At Cambridge, the total receipts of the university chest for 1891 amounted to just under £40,000. Of this, £13,083 was derived from degree fees; £10,935 from capitation tax; £8161 from examinations; £4728 from matriculations; and only £2212 from common rents and dividends.

THE subject fixed for the Lothian prize at Oxford next year is "The University of Paris in the Seventeenth Century."

THE Oxford Art Society, which has been formed for the purpose of encouraging local talent, opened its first exhibition this week at the Clarendon Hotel. The president of the society is Prof. Herkomer, who himself contributes eight pictures, including the famous portraits of his father and of Miss Grant. Among the other contributors are the Vice-chancellor, the President of Trinity, Sir Henry Acland, Mr. Macdonald, Lady Markby, Mrs. Turner, Mrs. Morrell, and Miss Mabel Price.

THE Rev. Dr. William P. Dickson, professor of divinity at Glasgow—who is perhaps better known as the translator of Mommsen—has published in pamphlet form (Glasgow: Maclehose) a lecture delivered in the Divinity Hall of that university, in which he criticises the preface on miracles, prefixed by Prof. Max Müller to his third volume of Gifford Lectures.

#### ORIGINAL VERSE.

##### A KNOT OF HAIR.

###### I.

SHE has a knot of russet hair:  
It seems a simple thing to wear  
Through years, despite of fashion's check,  
The same deep coil about the neck;  
But there it twined  
When first I knew her,  
And learned with passion to pursue her,  
And, if she changed it, to my mind  
She were a creature of new kind.

###### II.

On others she may flash the wise,  
Strong light of apprehending eyes,  
And make who fronts her beauty great  
With hopes that awe and stimulate.  
The happy lot  
Be mine to follow  
These threads through lovely curve and hollow,  
And muse a lifetime how they got  
Into that wild, mysterious knot.

###### III.

O first of women who hast laid  
Magnetic glory on a braid!  
In others' tresses we may mark  
If they be silken, blond, or dark;  
But thine we praise,  
And dare not feel them;  
Not Hermes, god of theft, dare steal them;  
It is enough for aye to gaze  
Upon their vivifying maze.

MICHAEL FIELD.

#### MAGAZINES AND REVIEWS.

IN the third and fourth quarterly parts of the *Altpreussische Monatsschrift* for 1891 (Hefte 5-6, and 7-8), Dr. Reicke continues the publication of those "Loose Leaves from Kant's Remains," of which he issued in separate form (Königsberg: Beyer) in 1889 a volume containing the first four (A-D) out of thirteen bundles into which the MSS. had been arranged by Schubert. The present instalment—it covers 142 pages in the two parts—gives the contents of the fifth (E) and largest bundle of the collection. These treat almost entirely of ethical and juristic topics—in many cases, apparently, as notes for use in lecture. For the detailed study of the Kantian moral theories, they furnish new and interesting material. The other article in the third quarterly part is on Von Günther, the organiser and chief of the Bosniac lancers in the age of the Great Frederick and his successors. The last part for the year (which a printers' strike has kept back till April, 1892) follows up the aforesaid Kantian fragments by a paper on "Prussian Folk-Rhymes and Folk-Plays," by H. Friskbier, whose death in the end of 1891 is chronicled subsequently, with a notice of his services to Prussian folklore. A few shorter contributions, such as some on ballad history by J. Bolte, and the usual reviews and reports of societies, conclude the number.

THE greater part of the *Boletín* of the Real Academia de la Historia for April is occupied with a valuable memoir on the "Etat des Monastères Espagnols de l'Ordre de Cluny, aux XIII<sup>e</sup>-XV<sup>e</sup> Siècles," by M. Ulysse Robert. The introduction is in French, the reports of the visitors to the Chapter at Cluny are given in the original Latin. The period is 1259-1480. The state of the Spanish Benedictine Monasteries generally was deplorable. Property was alienated, the buildings were in ruins, the sacred vessels and ornaments of the church were pledged or sold. Murder, highway robbery, pecculation of all kinds, incontinence, neglect of services are often mentioned, and all classes are concerned therein—a cardinal, bishops, visitors, priors, monks, and sacristans,

as well as the laity. The monasteries were plundered by all alike, and in spite of all the efforts of the Order at Cluny to prevent it. Father Fita remarks in a postscript how different are these facts from the statements of earlier authors which have too readily been adopted by historians. Sánchez Moguel praises the style of Oliveira Martin's "Os Filhos de D. João I.," but complains of a want of research as to original authorities.

THE *Theologisch Tijdschrift* for May contains a long article on the basis of morality, by J. P. Heringa, with particular reference to Darwin and Mr. Herbert Spencer, and a further specimen of Dr. Boekennoogen's bold attempt to form a symbolical Christology. The notices of books are of no special interest.

### THE BODLEIAN LIBRARY.

THE annual report of the curators of the Bodleian Library for 1891, incorporating that of the librarian, has been printed as a supplement to the *Oxford University Gazette*.

The total number of printed and MS. items received during the year was no less than 59,274, of which 34,035 were acquired under the Copyright Act. The total was exceptionally swollen, owing to the transfer from the Public Record Office of 7616 duplicate pipe office rolls from 1715 to 1821, and to the gift by the Royal Society of 2955 maps of the French Dépôt de la Marine. Turning to the countries of origin, we find that 5649 came from France, 4823 from Germany, 862 from Italy, 577 from the United States, 528 from India, and 251 from Australia. Argentina, Mexico, and Chile are also represented.

Among the donations of MSS., the following may be specially mentioned. A third Zend MS., containing the Yasna with Pehlavi translation, presented by Dastur Darab Peshotan Sanjana, of Bombay, through the good offices of the Rev. Dr. L. H. Mills. Though written as recently as 1780, it represents a family of MSS. different from that of which the Bodleian already possesses examples. The donor stipulated that a photographic facsimile should be sent to him. The Rev. Greville J. Chester gave two very singular incised wooden tablets, from Egypt; some of the letters are apparently Coptic, but others have hitherto baffled identification, while some known Coptic letters seem to be altogether absent. Mr. Chester also gave two ancient reed-pens, found at Ekhmin. The vicar and churchwardens of Dymock, Gloucester, presented a leaf (which had formed part of the binding of a parish register), containing a fragment of John xvi. 26—xvii. 12 in the Vulgate. This leaf is in beautiful Hiberno-Saxon half-uncial characters of the eighth century, with an occasional mixture of continental uncial forms in common words, tending to show that the MS. was written in England. From the daughter of the late Dean Elliot, of Bristol, was received a series of twenty-two volumes, containing the collections made by her father for a bibliography of all books on religious subjects printed in England from the fifteenth century down to 1825. The arrangement is chronological, with separate volumes for (1) Bibles and liturgies, and (2) prayers by authority, which are brought down to 1860. There are also author and subject indexes.

The total number of volumes of MSS. purchased was 83, of which 29 were English, 28 Hebrew, and 13 Welsh. The principal purchase was that of a collection of Anglo-Saxon charters, of which the Bodleian has hitherto possessed no example. For this, £220 10s. was paid, which is believed to be the largest sum ever paid by the Bodleian for

a single volume, MS. or printed. Several of the charters relate to the old see of Crediton, in Devonshire; and most of them have never been printed, or only from imperfect copies. An edition of the whole series will probably be published by Prof. Napier and Mr. W. H. Stevenson, in the "Anecdota Oxoniensia." Next in importance was the purchase of a Latin commentary on the Pentateuch, consisting of 180 leaves, apparently written in the latter half of the eighth century—of great interest not only palaeographically, but for its corrupted Latinity. Its authorship is at present unknown, but the writer makes use both of Isidore and of Bede. We may further mention—an Aramaic marriage-contract, in Hebrew characters, dated in the year corresponding to 990 A.D.; 13 Welsh MSS., ranging from the sixteenth to the eighteenth century, containing a great many poems by the celebrated Dafyd ap Gwilym; and an epistle in verse by Southey, describing his first journey to Oxford and arrival there as a student, in 1792.

With regard to coins, presents were received from Mr. Greville Chester, Mr. C. Oman, and Mr. J. Grafton Milne (21 Greek coins from the neighbourhood of Megalopolis). A set of war-medals was purchased out of a special grant of £50; and also 23 pennies of Cnut. Mr. Oman finished arranging and labelling the Anglo-Saxon coins, which number 520; and Mr. E. J. Rapson, of the British Museum, has examined the Gupta coins (81 in number), and printed a paper on them in the *Numismatic Chronicle*.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BRAITHMAIER, G. Güthekult u. Güthephilologie. Eine Streitschrift. Leipzig: Fock. 2 M. 50 Pf.  
CAPRIV, G. Documenti per la storia di Grado. Trieste: Schimpf. 3 M.  
EHRMANN, E. Die bardische Lyrik im 18. Jahrh. Halle: Niemeyer. 2 M. 40 Pf.  
GERSPACH, E. La manufacture nationale des Gobelins. Paris: Delagrave. 3 fr. 50 c.  
GUYN, Corentin. L'Empire inédit—1835. Paris: Calmann Lévy. 3 fr. 50 c.  
HAEDELIN, C. Eduard Hiller. Berlin: Calvary. 2 M. 40 Pf.  
JARRAS, Souvenirs du Général (chef d'état-major général de l'armée du Rhin, 1870). Paris: Plon. 7 fr. 50 c.  
KELLER, J. Geschichte der deutschen Literatur von der ältesten Zeit bis zur Mitte d. 11. Jahrh. Berlin: Besser. 8 M.  
LECLERQ, Jules. Voyage au Mont Ararat. Paris: Plon. 4 fr.  
LEITMANN, A. Briefe von Wih. v. Humboldt an F. R. Jacobi, hrsg. u. erläutert. Halle: Niemeyer. 3 M.  
MONUMENTA Germaniae et Italiae typographica. Auswahl u. Text v. K. Burger. 2 Lfg. Leipzig: Harrassowitz. 20 M.  
ROUSSEAU, Jean-Jacques. Lettres inédites de, p.p. H. de Rothschild. Paris: Calmann Lévy. 7 fr. 50 c.

#### THEOLOGY.

- BACHMANN, J. Praeparationen zu den kleinen Propheten. 8. Hft. Hosen: Cap. I.—VII. 4. Berlin: Mayer & Müller. 1 M. 20 Pf.  
BAENTSCH, B. Das Bundesbuch Ex. xx. 22—xxiii. 33, seine ursprüngl. Gestalt u. s. w. Halle: Niemeyer. 2 M. 80 Pf.  
REICH, W. Das prophetische Schrifttum. Exegetischkrit. Studien verzüglich auf histor. Grundlage. 1. Bd. Jesaias. Wien: Frank. 5 M.

#### HISTORY, LAW, ETC.

- COCCHIA, E. Tito Livio e Polibio: Innanzi alla critica storica. Turin: Loescher. 1 fr. 50 c.  
DEMOLE, E. Histoire monétaire de Genève de 1792 à 1848. Basel: Georg. 12 M.  
FAZY, H. L'Alliance de 1594 entre Berne, Zurich et Genève. Basel: Georg. 2 M. 40 Pf.  
HALLER, J. Die deutsche Publizistik in den J. 1668—1674. Heidelberg: Winter. 4 M.  
JIRICEK, O. L. Die Hvenische Chronik in diplomatischem Abdruck nach der Stockholmer Handschrift. Berlin: Mayer & Müller. 1 M. 80 Pf.  
KINDT, Ae. R. Gründe der Gefangenschaft Richards I. v. England. Berlin: Mayer & Müller. 1 M. 50 Pf.  
KROGER, H. Beiträge zur Lehre v. der exceptio doli. 1. Hft. Halle: Niemeyer. 6 M.  
PANNENBORG, A. Das Carmen de bello saxónico Lamberti v. Hersfeld. Göttingen: Vandenhoeck. 1 M. 40 Pf.  
PERNICE, A. Labes. 3. Bd. 1. Abtlg. Halle: Niemeyer. 8 M.  
QUELLEN ZUR Geschichte der Juden in Deutschland. 2. Bd. Berlin: Simion. 8 M.  
RODENBERG, C. Innocenz IV. u. das Königr. Sicilien 1245—1254. Halle: Niemeyer. 6 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- FRANK, A. B. Lehrbuch der Botanik, nach dem gegenwärt. Stand der Wissenschaft bearb. 1. Bd. Leipzig: Engelmann. 15 M.  
HERTWIG, R. Lehrbuch der Zoologie. Jena: Fischer. 10 M.  
MOLISCH, H. Die Pflanze in ihren Beziehungen zum Eisen. Jena: Fischer. 3 M.  
WEISSENDORN, H. Zur Geschichte der Einführung der jetzigen Ziffern in Europa durch Gerbert. Berlin: Mayer & Müller. 3 M.  
WOLF, R. Handbuch der Astronomie, ihrer Geschichte u. Literatur. 3. Halbbd. Zürich: Schulthess. 8 M.

#### PHILOLOGY.

- BULLINGER, A. Aristoteles' Metaphysik, in Bezug auf Entstehungsweise, Text u. Gedanken klargelegt. München: Ackermann. 4 M.  
HERZOG, E. Zur Litteratur üb. den Staat der Athener. Tübingen: Fues. 1 M.  
JOACHIM, H. Die Theophrasti libris *repl* *ἑσώτ.* Leipzig: Fock. 1 M. 50 Pf.  
KLEINPAUL, R. Das Stromgebiet der Sprache. Ursprung, Entwickelg. u. Physiologie. Leipzig: Friedrich. 10 M.  
MIDDENDORP, E. W. Die einheimischen Sprachen Perus. 6. Bd. Leipzig: Brockhaus. 12 M.  
MONUMENTA Papyracea Aegyptia, recensuit et digessit Horat. Marouchi. Rome: Loescher. 12 fr.  
SCHÜTZ, H. De documentis oratoribus atticis insertis et de lris instrumentis prioris adversus Stephanum orationis Demosthenicae. Königsberg-L.-Fr. Gräfe. 1 M. 20 Pf.  
TEXTE, babylonische. Hft. VI. B u. X. Leipzig: Pfeiffer. 12 M.  
ZUBETTI, C. O. Analecta Aristophanea. Turin: Loescher. 5 fr.

### CORRESPONDENCE.

#### THE DECIPHERMENT OF THE HITTITE INSCRIPTIONS.

Dahabiyeh Istar, Cairo: April 30, 1892.

I have, I believe, at last succeeded in breaking through the blank wall of Hittite decipherment which has so long defied my efforts. Twelve years ago, with the help of the bilingual text of Tarkondêmos, I advanced a little way, but want of materials prevented me from going further; and though I believed that the method I had pursued was correct—a belief which the bilingual cylinder recently acquired by the Ashmolean Museum has now confirmed—it seemed to lead to no fresh results. At length, however, the want has been supplied, and new materials have come to hand, chiefly through the discoveries of Messrs. Ramsay, Hogarth, and Headlam in Asia Minor. The conclusions to be derived from the latter are stated in an article of mine which has just been published in the last number of the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes*. Since that article was written, I have once more gone through the Hittite texts in the light of our newly-acquired facts, and have, I believe, succeeded in making out the larger part of them.

Here I can give only a sketch of the chief results at which I have arrived; a detailed account of the process by which these results have been obtained will appear in another place.

As in the languages of Van, of Mitanni, and of Arzania, the Hittite noun possessed a nominative in -s, an accusative in -n, and an oblique case which terminated in a vowel, while the adjective followed the substantive, the same suffixes being attached to it as to the substantive with which it agreed. The character which I first conjectured to have the value of *se*, and afterwards of *me*, really has the value of *ne*.

The inscriptions of Hamath, like the first and third inscriptions of Jerablûs, are records of building. The second inscription of Jerablûs is little more than a list of royal or rather high-priestly titles, in which the king "of Eri and Khata" is called

"the beloved of the god (Sutekh), the mighty, who is under the protection of the god Sarus, the regent of the earth, and the divine Nine; to whom the god (Sutekh) has given the people of the Hittites . . . the powerful (prince), the prophet of the Nine great gods, beloved of the Nine and of . . . son of the god."

The first inscription of Jerablûs states that "the high priest" and his god have erected



"images" to Sarus- -erwes and his son. Who the latter were is not mentioned, nor is the name of the son given. Those who have read what I have written formerly on the Hittite inscriptions will notice that I was wrong in supposing that Sarus- -erwes and his father were the father and grandfather of the Carchemish king to whom the monument belongs.

One of the most curious facts that result from my decipherment of the texts—supposing it to be correct—is the close similarity that exists between the titles assumed by the Hittite princes and those of the Egyptian Pharaohs of the XVIIIth and XIXth Dynasties. The fact has an important bearing on the age to which the monuments of Hamath and Carchemish must be assigned. The similarity extends beyond the titles, the Hittite system of writing presenting in many respects a startling parallelism to that of the Egyptian hieroglyphs. Thus, "word" or "order" is denoted by a head, a phonetic character, and the ideograph of "speaking," the whole being a fairly exact counterpart of the Egyptian *tep-ro*, "an oral communication." It would seem as if the inventor of the Hittite hieroglyphs had seen those of Egypt, just as Doalu, the inventor of the Sei syllabary, is known to have seen European writing. This likeness between the graphic systems of the Hittites and the Egyptians has been a surprise to me, since I had hitherto believed that, as the Hittite hieroglyphs are so purely native in origin, the graphic system to which they belong must also be purely native.

Of course, I know that the statements I have been making will be received with incredulity. I only ask that scholars shall suspend their judgment in regard to them until the publication of the arguments on which they rest, when it will be seen that they follow logically from my interpretation of the famous "bilingual boss." Nor can I pretend to have done more than open the road to future research. I cannot read the proper names (except in one or two instances), and my knowledge of Hittite grammar is extremely meagre. But in scientific matters the beginning is often "half the whole."

A. H. SAYCE.

P.S.—I can now offer an explanation of the non-Assyrian word *kamratimma*, which occurs (*Obv.* 20) in the letter of the Mittanian king Dusratta, belonging to Rostovich-Bey, of which I have published a transcription in the *Proceedings of the Society of Biblical Archaeology* (June, 1889). The determinative attached to the name of Kamru (No. 261) in the North Syrian List of Thothmes III. shows that the word must have signified "house" in one of the languages spoken in that part of the world (see *Records of the Past*, new series, vol. v., p. 38). From the borrowed *kamru*, an Assyrian *kamratu*, or with the mimimation *kamratimma*, would have been formed. The sense would be precisely that which is required in the passage in question, and accordingly we shall have to translate: "And now my brother has not permitted them [*i.e.*, my ambassadors] to go home, but has detained them exceedingly."

#### THE TROJAN WAR.

Scrayingham Rectory, York: May 12, 1892.

There is some satisfaction in the mere ending of a great debate, and few will hesitate to place in this class the debate on the Trojan War. The results attained by Dr. Schliemann's excavations have, we are told, finally settled the long controversy by the complete vindication of Homeric history as set forth in our Iliad. The critic of Dr. Shuehhardt's volume on Schliemann's work in the current number of the *Edinburgh Review* holds that the Iliad, which

has thus far remained an enigma to the historian, has been at last unriddled (p. 431), and that we do in fact know now the causes, character, and significance of the ten years' struggle before Troy. In short, he asserts that the Iliad is now proved to be the veritable narration of a war "begun by ordinary human motives and wrought out by ordinary human forces." In this light, therefore, we are to regard the twenty-four books which describe some only of the scenes of this memorable strife. The trustworthiness of the tale "in its large political outline, and in some of its tribal and territorial details" is established. The evidence now at our command amply accounts for a "political combination such as that which the tale of Troy postulates," and justifies us in pronouncing Mr. Grote's treatment of this tale as "contumelious."

The upshot of the argument is that the conditions of the controversy are altogether changed since Mr. Grote undertook to deal with the subject; and all historical students are bound now to admit that the poems which for us bear the name of Homer are trustworthy narratives of events which have actually taken place, and that of these conclusions we have something like actual demonstration in the ruins of Hisarlik and Mykenai.

These are far-reaching statements indeed; but are the grounds adequate on which our acceptance of them is challenged? This question goes to the root of the matter; but when we come to look into it, we find ourselves enveloped in mist, and compelled practically to submit to the judgment of our guide or manfully to trust in our own. A great many monuments have been brought to light and examined in Western Hellas, and many more also in lands to the east of the Aegean. A comparison of the two, we are told, proves that "Homer" had "before his eyes what is known as Mykenian art" (p. 416). We may admit at once that whatever has been discovered is fact. All that we ask is to be told with thorough clearness what conclusions we are bound to accept in consequence of this discovery. The implication is that we must believe the Iliad (if not the Odyssey also) to be a narrative of credible incidents or events in history. But in reality we find that the Reviewer does not believe this himself. He does not say—for it cannot be maintained—that a single name mentioned in the Iliad has been found in any of the buildings, whether of Asia Minor or of Western Greece. Sepulchres have been found containing bodies which may have been those of kings, or queens, or chieftains; but of their names we are ignorant, and from the dead bodies of kings or chieftains we learn nothing of what they may have done during their lives.

But in spite of this, the origin, nature, and issue of the struggle known as the Trojan War have been, we are bidden to believe, settled beyond reach of controversy. The results so obtained rest on the two-fold foundation of the evidence furnished by the Homeric poems and of architectural and other monuments. The two testimonies support each other so effectually as to leave no room for further doubt, and the method followed by Grote and Cornwell Lewis is henceforth discredited. What, then, are the results of the whole inquiry? Seemingly these, and these only—that in the Trojan War there was "a combination of all tribes and races from Thessaly to Cape Malea, and from Rhodes to Ithaca," in an "aggressive war upon Asia" (p. 409). This fact alone seems to the Reviewer to stamp what he calls the traditions of that contest with the seal of truth, there being "from first to last nothing in the relations of these tribes and races to suggest it" down to the period of the Macedonian hegemony (p. 409). Their history, he contends, exhibits,

an "Asia, united under one sway from the Indus to the Aegean Sea, pushing to the West, not a united Hellas pushing to the East." There is, he concludes,

"nothing to suggest such a union as the Trojan War implies and its tale asserts: there was, in fact, rather everything against it if there had not been a root of fact out of which it sprang."

this fact being, of course, strictly fact of history. This "primary germ" is "one of objective events and persons real and recent" (p. 403); and thus we have trustworthy evidence for an aggressive war against Asia on the part of tribes which we may call Greek. But why they should join in this aggressive war it is not altogether easy to understand. We are told that they were "themselves immigrants" from Western Asia, and that, "as their power grew and spread itself in its new area, they" naturally "turned their views of war and conquest back on the Asiatic soil whence they had come" (p. 420). Why this should be the natural course for them we are not told. No such views seem to have been entertained—or, at least, acted upon—by the Teutonic tribes after their settlement in Britain. It would almost seem as though the Achaeans in assailing the Trojans were attacking their own kinsfolk. Buildings at Mykenai exhibit "exactly the same ground plan" with others found at Troy as well as at Tiryns; and the Reviewer, with Dr. Shuehhardt, puts full faith in "the legend of the close connexion of the ruling race at Mykenia with Western Asia" (p. 420). We might be tempted to suppose that this connexion would be a friendly one; but we have to account for the fact that the Western chiefs were leaders in an "aggressive" war against Asia which, except in this solitary instance of a ten years' struggle ending in defeat, was steadily pushing back the Achaian and Aegean tribes. The struggle, moreover, took place in the "imperial period of Asiatic wealth and culture," which,

"crossing the Aegean, had fecundated the old Pelasgic races with the elements of a rival empire on its Western shore; hence ensued jealousy and collision, the tale of which, charming all ages since, has remained an enigma to the historian until unriddled by Schliemann's adventurous spade" (p. 431).

This apparently is all that the Reviewer has to tell us of the Trojan War, and what he says is dark and perplexing enough. I confess that I am at a loss to know what may be meant by the last sentence which I have cited. The old Pelasgic races, whatever they were, would, I suppose, answer to the Welsh inhabitants of Britain before the inroads of Hengest and Cerdic, who would represent the Teutonic conquerors. That these conquests might excite jealousy and collision between the Pelasgian tribes and the immigrants from Asia, we can well understand, although we have not a shred of evidence for the fact; but that they should lead to jealousy and collision between the latter and their kinsfolk in the East is altogether bewildering.

The history thus restored after the Schliemann and other discoveries is then told within the compass of ten or twenty lines. I fail to see that the monuments support it, and the "Homeric" poems absolutely contradict it. If we put the least faith in any statements of the Iliad, the war at Troy was no more an aggressive war on the part of the Achaian, Danaan, and Argive peoples, than a war undertaken by England against France would be if a French force had burnt London and taken away the wealth of the Bank of England. The Iliad states the motive of the war with the utmost possible clearness. It was a war undertaken strictly for the redressing of a wrong as serious to the Achaeans as would be

the sacking of the City of London for ourselves. They went to Troy to recover not Helen only, but all her wealth. On these stolen treasures the greatest possible stress is laid; and it may be said that the whole story turns upon them. But so it is with all attempts to reconstruct the history of times for which the history has been lost or has never been written. The struggle at Ilium must have had a political character; and therefore the account of its origin given by the Homeric poets is inconvenient, and is summarily cast to the winds. According to Dr. Shuchhardt, "the rape of Helen from the European coast has now long been regarded as a figurative expression for an act of piracy." I can but reply that, if the Homeric account of its origin is to be thus thrust aside, the Trojan War had no exciting cause whatever.

It seems, however, that the Homeric poets cannot be trusted even in what they tell us of themselves. Those who first gave an epic form to the "primary germ" of the story were dealing with "events and persons real and recent." Of course, we may, if we choose, say that our Iliad was put together within eighty or even fifty years after the fall of Troy; and this is an assertion which, at all events, is intelligible. But the case is essentially changed if in one statement the poet is a contemporary writer or composer, and in another is separated by a vast interval of time from the events which he describes. It is clear that, unless the Iliad was composed within at most two or three generations after the end of the war, it must be destitute of all historical authority. It is not less clear that Thucydides (i. 3) had no such opinion. What he tells us is that there was no collective Hellas, no collective Hellenes, in the days of Homer; and this change alone would be a work of some centuries. But still more emphatically he declares that, whenever the poet may have lived, he lived long after the war at Ilium. At the latest, therefore, Thucydides must have regarded Homer as living from six to ten centuries or more before his own day. But what does the poet himself say as to the time of the struggle? Instead of telling us that the events and persons of whom he speaks were real and recent, he thrusts them back into the mists of centuries, if not of millenniums. The actors in his great drama belong to an order of men no longer seen upon the earth (II. v. 303). The contradiction could not be stronger or more complete.

If, therefore, we speak of the Trojan War as a war of aggression on a kindred people in Western Asia, we make a statement, the possibility of which, in Mr. Grote's words, cannot be denied; but we do so on our own responsibility. According to the Iliad, it was not an aggressive war at all, and from the poet we learn nothing about any other motive than that which is for him from first to last the one inciting cause of the struggle. That he was familiar with the civilisation and art of Mykenai, I do not at all dispute, and I have no wish to deny or even to question it. If his descriptions prove his acquaintance with technical processes peculiar to Mykenian art, this must be held as proving that this art is at the least older than the age of the poet; but unless for these works of art, or houses, or sepulchres, we get names and dates, we are no nearer to the history of the war than when we began, and we are not justified in demanding the acceptance of our reconstruction of it. The correspondence of one description of any object with any other does not prove that both descriptions come from the same hand. No discoveries hitherto made seem even to tend towards proving that the Iliad is not a composite poem; and so far as the excavations are concerned, this question also remains just where it was.

If, again, as the Reviewer believes, this

aggressive war was a unique exception, during a series of centuries which may have amounted to a millennium, to the unbroken pressure of the East upon the West, surely this circumstance alone might warrant the suspicion that the war of Troy is an exception only because it may belong to another order of things. In any case we have no right to put forth our own views, or surmises, or conjectures as a substitute for a history either lost or never written; and if we have nothing else to put forward, the method of Grote and of Cornwall Lewis is vindicated after all.

GEORGE W. COX.

#### THE "POTATO" IN SHAKSPERE.

Westward Ho, North Devon: May 10, 1892.

Readers of Shakspeare will be familiar with the two passages in which the Potato is mentioned ("Merry Wives," V. v. 21; "Troilus and Cressida," V. ii. 56), and most of them have no doubt taken for granted that the plant intended is our familiar vegetable, *Solanum tuberosum*. The commentators, without exception, appear to have proceeded on this assumption tacitly or expressly. Nares, for instance, says:

"It is curious enough to see that excellent root, which now forms a regular part of the daily nutriment of almost every individual . . . spoken of continually [by Shakspeare and his contemporaries] as having some powerful effect upon the human frame."

Schmidt gives s.v. "the root of *Solanum tuberosum*," and even so accomplished a horticulturist as Mr. Ellacombe (*Plant-Lore and Garden-Craft of Shakspeare*, p. 173) identifies the plant in the same way. In a long note at the end of the eighth volume of the Variorum Shakspeare of 1821, "Collins," i.e., George Stevens, quotes a large number of passages from Jonson, Decker, and Fletcher, and other contemporaries of Shakspeare, in which the Potato is mentioned. He introduces the first of these as follows:

"This root, which was, in our author's time, but newly imported from America, was considered as a rare exotic. . . . As the plant is so common now, it may entertain the reader to see how it is described by Gerard in his *Herbal*, 1597."

He then goes on to quote Gerard's description, not of our Potato, called by Gerard "Potatoes of Virginia," but of the plant commonly known in Gerard's time as "Potatoes"—a much earlier introduction into this country, and not a *Solanum* at all, but a kind of tropical *Convolvulus*. These two plants Gerard keeps quite distinct; Stevens confuses them hopelessly.

It is this last-mentioned plant, the *Convolvulus batatas*, or "sweet potato," that is, in all probability, the Potato of Shakspeare and of the contemporary writers quoted by Stevens. So far as I have been able to discover, the first writer who gives us any hint of this is Sir Joseph Banks, whose lead has been followed by one or two botanical writers since. His words, as quoted in Loudon's *Encyclopaedia of Gardening* (p. 697), are:

"The sweet potatoe was used in England as a delicacy long before the introduction of our potatoes. It was imported in considerable quantities from Spain and the Canaries, and was supposed to possess the power of restoring decayed vigour. The kissing comfits of Falstaff, and other confections of similar imaginary qualities with which our ancestors were duped, were principally made of these and of eringo roots."

How very different a plant this *Convolvulus* is from our Potato may be seen by anyone who will refer to the description of it by Gerard or some modern botanist. It succeeded, however, in passing on its name to our vegetable, which was discovered by the curious to have similar

virtues, and was distinguished at least as late as the middle of the seventeenth century as Virginia Potatoes.

True, Shakspeare was not concerned with botanical definitions, and would not stay to examine the extent of every exotic plant-name he met with: he would be content to use such a term in the generally received sense of his day, whether it included one species or more. But these facts remain: (1) The *Convolvulus* was credited with the very virtues attributed to Shakspeare's Potato—as may be read at large in Gerard (ed. 1597, pp. 780-1); (2) *Solanum tuberosum*, though known several years earlier on the Continent, is not certainly known to have been introduced into these Islands till 1585 or 1586, when Sir Walter Raleigh's colonists brought it from Virginia into Ireland. A few years later Gerard received "rootes from Virginia," which he cultivated as curiosities in his garden, and included in his *Catalogus Arborum, &c., in horto J. G. nascentium* (1596). This is, I believe, the first published mention of the plant in England—as in his *Herbal*, published in the following year, we find the first description and representation. Under these circumstances, it seems extremely improbable that Shakspeare had ever seen or even heard of the plant in question. It long remained a garden rarity, while the other plant was a regular article of commerce, and commonly used by both cooks and confectioners.

H. A. EVANS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 22, 7.30 p.m. Ethical: "Ethical Standards applied to Economics," by Dr. Felix Adler.

MONDAY, May 23, 2.30 p.m. Geographical: Anniversary Meeting.

8 p.m. Society of Arts: Cantor Lecture, "Recent Bacteriological and Chemical Research in connexion with the Fermentation Industries," IV., by Dr. Percy F. Frankland.

8 p.m. Aristotelian: Symposium, "Eudaemonism or Happiness as the Basis of Ethics," by Miss A. M. Anderson, Messrs. A. Boutwood and J. H. Muirhead, and the Rev. Hastings Rashdall.

TUESDAY, May 24, 3 p.m. Linnean: Anniversary Meeting; Election of Council and Officers.

3 p.m. Royal Institution: "Some Aspects of Greek Poetry," I, by Prof. Jebb.

8 p.m. Civil Engineers: Discussion, "The Measurement of High Temperatures," by Prof. W. C. Roberts-Austen.

8 p.m. Society of Arts: "The Extension of Colonial Trade," by Col. Howard Vincent.

WEDNESDAY, May 25, 8 p.m. Geological: "Delphinognathus conocephalus (Seeley) from the Middle Karoo Beds, Cape Colony," and "Further Evidence of *Endothiodon bothyostoma* (Owen) from Oude Kloof, in the Newweldt Mountains, Cape Colony," by Prof. H. G. Seeley; "The Discovery of Mammoth and other Remains in Endeavour-street," by Dr. Henry Hicks; "The Morphology of *Stephanoceras zigzag*," by Mr. S. S. Buckman.

8 p.m. Society of Arts: "Researches in Photochromy," by Mr. F. E. Ives.

THURSDAY, May 26, 3 p.m. Royal Institution: "Faust," I, Mr. R. G. Moulton.

FRIDAY, May 27, 8 p.m. Browning Society: "Browning and Walt Whitman," by Mr. Oscar L. Triggs.

8 p.m. Wagner Society: "Der Ring des Nibelungen," by Herr Brandt.

9 p.m. Royal Institution: "Emotional Expression," by Sir James Crichton-Browne.

SATURDAY, May 28, 3 p.m. Royal Institution: "Some Modern Discoveries in Agricultural and Forest Botany," I, by Prof. H. Marshall Ward.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### CURRENT SCIENTIFIC LITERATURE.

*A Monograph of the Myxogastres.* By George Massee. (Methuen.) Mr. Massee's book possesses an interest to botanists and zoologists alike, from the fact that the organisms of which it treats have been reckoned by some naturalists to be animals, by others to be plants, and by a third company to belong to a group occupying the borderland between these kingdoms. Until some thirty years ago they were universally held to be fungi, but the remarkable researches of de Bary brought about a revolution in the views of naturalists on this subject; and though the literature of it has since then been embedded mostly in botanical publications,



there has been a steadily growing tendency to accept the opinion of de Bary, who placed the Mycetozoa "outside the vegetable kingdom." The zoologists have made no objection; on the contrary, they have welcomed the group, while leaving its investigation in the hands of botanists. It illustrates the conservative power of the arrangements for publication of scientific investigation, that the mere comparative inaccessibility of the literature (being botanical) has in these days of specialism done much to keep the zoologist from active research into this group. An admirable Monograph of the Mycetozoa, as de Bary termed them, was published some years ago in Polish by Rostafinski, who laid the foundation of modern systematic study of these organisms. A translation of it, so far as it applied to our then known British species, was made by Mr. Cooke; and since then much has been done in the way of adding to the number of species, by which a need has been created for a systematic revision of them. Mr. Massee has done this, and has illustrated his book with twelve handsome coloured plates. The book is a necessary one for all workers at organisms of low organisation; and now that a Monograph in a readable language is accessible, it is to be hoped that zoologists will claim their own by putting in a little more work at the group than popular articles and lectures entail. They will also find in the introductory part of Mr. Massee's Monograph something to whet their appetites in the shape of a criticism of de Bary's view. Mr. Massee reclaims the group for botanists; but since his claim is supported by a criticism which is little more than verbal, and not reinforced by new facts, its value as a call to the converted to retrace their steps is limited to this expression of opinion. In fact, this is not the part of the book which will be found of value, but rather the more solid work of the Monograph, where Mr. Massee walks on safer ground, and the illustrations. It is, after all, of little moment what we call the Myxogastres, so long as the things themselves are rightly studied and understood. The book is well printed, and is a noteworthy contribution to systematic literature. There are few subjects better suited to the research of the amateur biologist than this group (especially the movements and the digestion of the Plasmodia), and the publication of a guide to its study will no doubt promote the secretion of published observation.

*A History of Medical Education.* By Theodor Puschmann. Translated and Edited by Evan H. Hare. (H. K. Lewis.) This and the next work on our list do something to remove the reproach that in England we unduly neglect the history of medicine. It seems more than a coincidence that both are due to the interest and industry of graduates of Oxford, which still requires candidates for its medical degree to "offer," as an additional subject, a Latin or Greek medical author in the original. Prof. Puschmann's work is much more than a history of medical education: it is a summary of the history of the medical sciences, as well as of medical education, from the very earliest to the most modern times. It traces the rise and growth of medical schools and faculties, of hospitals, of nursing associations, and even of examinations; it points out and illustrates from the progress of medicine the mutual relations that exist between methods of apprehending, of investigating, and of communicating truth; it touches upon the burning question of the value of Latin and Greek as subjects preliminary to the study of medicine, and protests against the importance attached to them in Germany—all this and much more in 600 pages! The book is, in fact, a much-needed cyclopaedia, very concise, very learned, generally interesting, sometimes humorous. One thing it lacks—

an index of subjects; of names there is a very full index. With this exception we may unreservedly congratulate the translator and editor upon his execution of an excellent piece of honest and useful work.

*Fathers of Biology.* By Charles MacRae. (Percival.) Mr. MacRae's booklet is in some respects a striking contrast to Prof. Puschmann's substantial tome. Its aim is more modest and more surely reached; it contains no bewildering crush of names and dates and facts, but confines itself to a few, well-chosen and noteworthy. The fathers of biology whose lives, attainments, and discoveries the author describes are—Hippocrates, Aristotle, Galen, Vesalius, and Harvey. To each he devotes a short essay, a model of method and of clearness in detail, the whole forming a sufficient and interesting introduction to the history of biology, of all scientific histories by far the most fascinating.

## CORRESPONDENCE.

### DISCOVERIES IN A BUDDHIST STUPA IN SOUTHERN INDIA.

Edinburgh: May 6, 1892.

Mr. Alexander Rea, Superintendent of the Madras Archaeological Survey, during last cold season examined the remains of a Stupa at Bhattiprolu in the Kistna district, the marble casing of which had been used by the Canal engineers; and in it he has made discoveries of very considerable interest.

He found the stupa had been a solid brick building 132 feet in diameter, surrounded by a procession path about eight feet wide. It must thus have been of very nearly the dimensions of the Amaravati Stupa. Fragments or chips only of the outer casing of marble were found in the area he excavated. When the dome and portions of the drum had been previously demolished for the materials, inside the dome there was found

"a casket made of six small slabs of stone dovetailed into one another, measuring about 2½ feet by 1½ by 1 foot; inside this was a clay *chatti* containing a neat soap-stone casket, which enclosed a crystal phial. In this latter was a pearl, a few little bits of gold leaf, and some ashes."

Mr. Rea considered that there might still be another deposit of relics; and having discovered the centre of the original brickwork, he found there a shaft or well 9½ inches in diameter filled with earth, which went down about 15 feet. Following this he found at one side near the bottom a stone box about 11 inches by 8 and 5 inches deep, with an inscription round the upper lip. Inside was a small globular black-stone relic casket, two small hemispherical metal cups little over an inch in diameter, with a gold bead on the apex of one, and the bead (fallen out) of the other; another small bead, two double pearls, also four gold lotus flowers 1·2 inch in diameter, two trisulas in thin plates 1·2 by 1 inch, seven triangular bits of gold, a single and a double gold bead—the weight of these gold articles being about 148 grains. There was also a hexagonal crystal 2·56 inches long by 0·88 inch in diameter, pierced along the axis, and with an inscription lightly traced on the sides. The stone relic casket measures 4½ inches each way, the lid fitting on with a groove, and it contained a cylindric crystal phial 2½ inches in diameter and 1½ inch high, moulded on the sides and flat on top and bottom; the lid fitted in the same way as that of the casket. Inside was a flattish piece of bone—possibly of the skull—and under the phial were nine small lotus flowers in gold leaf; six gold beads and eight smaller ones; four small lotus flowers of thin copper; nineteen small pierced pearls; one bluish crystal bead;

and twenty-four small coins in a light coloured metal, possibly brass, smooth on one side and with lotus flowers, trisulas, feet, &c., on the obverse. These had been arranged on the bottom and attached in the form of a *svastika*.

Two and a half feet below this was a second deposit on the opposite or north side of the shaft. The central area of the cover, in this case, has an inscription in nineteen lines, with two lines round it—the letters being filled in with white. In the lower stone was a receptacle 6½ inches deep, by 7½ in diameter, having a raised rim 1½ inches broad, bearing another inscription of two lines on the upper surface—the letters also filled in with lime. The cavity was nearly filled with earth, and contained a phial 1½ inches in diameter and 2½ inches high, with a lid moulded like a dagaba. The phial and lid were lying separate, and there was no sign of a relic. Mixed with the earth were 164 lotus leaves and buds, two circular flowers, a trisula and a three-armed figure like a *svastika*, all in gold leaf, two gold stems for lotus flowers, six gold beads, and a small gold ring—weighing, collectively, about 310 grains; also two pearls, a garnet, six coral beads, a bluish, flat, oval bead, a white crystal bead, two greenish, flat, six-sided crystal drops, a number of bits of corroded copper leaf in the shape of lotus flowers, a minute umbrella, and some folded pieces about 2 inches by 1½, showing traces of letters or symbols pricked upon them with a metal point, but too corroded to permit of unfolding or decipherment.

Next, at a slightly lower level on the east side of the shaft, he came upon a third black stone cover, with an inscription of eight lines cut on the under surface in a sunk, circular area in the centre. The lower stone again bears an inscription round the rim of the cavity in one line—the letters being whitened. The receptacle was 5½ inches deep, 7½ wide at the top, and 5 at the bottom. It was also nearly filled with earth, and contained a crystal phial similar to that in the second, the lid lying apart; but close to it was the relic casket, perhaps of chrysolite, less than half an inch each way by three-eighths, in which is drilled a circular hole 0·28 inch in diameter, closed by a small, white, crystal stopper with hexagonal top. The neck is covered with gold leaf, and a sheet of the same was fixed outside to the bottom. This unique casket contains three small pieces of bone. With it were found a bluish bead ⅝ inch long, a smaller one, and one of yellow crystal, a small hexagonal crystal drop, slightly yellowish in colour, a flat one of white crystal, a bone bead, six pearls, thirty-two seed pearls—all pierced, thirty lotus flowers, a quatrefoil, and a small figure of gold leaf.

The care and accuracy with which Mr. Rea notes every step of his proceedings in his excavations leaves nothing to be desiderated, and characterise him as a model investigator. The objects found will, of course, be deposited in the Central Museum at Madras.

The alphabet of the inscriptions presents features of peculiar interest, which I leave to be discussed by Prof. Bühler, in a communication he has sent through me for publication in the ACADEMY.

JAS. BURGESS.

## SCIENCE NOTES.

PROF. BURDON SANDERSON, of Oxford, has been appointed president of the meeting of the British Association which will be held next year at Nottingham.

THE gold medal of the Linnean Society will be conferred upon Dr. Alfred Russel Wallace, at the anniversary meeting to be held on May 24.

THE following are the fifteen candidates selected by the council of the Royal Society for election on June 2: Lieut.-Col. R. Y. Armstrong, inspector of submarine defences; Mr. Frank E. Beddard, of New College, Oxford, prospector to the Zoological Society; Prof. J. A. Fleming, of St. John's College, Cambridge, professor of electrical engineering at University College, London; Prof. C. Le Neve Foster, inspector of mines, and professor of mining at the Royal College of Science; Dr. Hans Gadow, Strickland curator and lecturer on the advanced morphology of vertebrata at Cambridge; Dr. Robert Giffen, assistant secretary to the commercial department of the Board of Trade; Mr. Francis Gotch, sometime demonstrator in physiology at Oxford; Prof. W. A. Herdman, professor of natural history at University College, Liverpool; Capt. F. W. Hutton, professor of geology at Canterbury College, New Zealand; Mr. John Jolly, assistant professor of civil engineering at Dublin; Dr. Joseph Larmor, of St. John's College, Cambridge, university lecturer in mathematics; Prof. Louis C. Miall, professor of biology at the Yorkshire College; Mr. Benjamin Neve Peach, district surveyor of the Geological Survey of Scotland; Prof. A. Pedler, professor of chemistry at the Presidency College, Calcutta, and curator of the Calcutta Museum; Dr. A. D. Waller, of St. Mary's Hospital.

WE would call attention to a pamphlet on *The Organisation of Science*, by a Free Lance (Williams & Norgate), which is a powerful plea for the systematisation of all the various scientific bodies in England, from the Royal Society downwards, with special reference to the publication of researches.

#### PHILOLOGY NOTES.

AT the last meeting of the Académie des Inscriptions, M. Senart commented upon the three new inscriptions of Asoka recently found by Mr. L. Rice in Northern Mysore. They represent a new and more full version of an edict already known by the inscriptions of Sahasaram and Rupnath. M. Senart submitted a translation, pointing out the many places where the former version was rendered more complete, or at least more precise. He also dwelt upon the historic importance of the discovery, as showing the existence of Aryan civilisation, at such an unexpectedly early period, in the very centre of the southern angle of the peninsula.

THE *Indian Antiquary* for March (London: Kegan Paul & Co.) contains a paper by Prof. A. F. Rudolf Hoernle, dealing with three Pattāvalis of the Jain Digambara sect, which come from the Rajput state of Jaipur. He shows, by an elaborate examination, that they indicate the existence of two distinct traditions as to the course of pontifical succession. His conclusion is that before the time of Bhadrabāhu (c. 60-40 B.C.), the Jain community was undivided; with him the Digambaras separated from the Svetambaras, but remained united among themselves; with Maghanandin the Digambaras themselves separated into four divisions, the most important of which would seem to have been that named after Maghanandin; and, also, the general direction of the Digambara migration was northward—from Bhadalpur (?) to Delhi and Jaipur.

PROF. JAMES DARMESTETER has reprinted from the *Revue des Etudes Grecques* (Paris: Leroux) a paper which he recently read before the Académie des Inscriptions, entitled "Alexander the Great and the Zend Avesta." Assuming the remote antiquity of the Gathas, his object is to find some means for dating approximately the other and later portions of

the Zend Avesta—the Vendidad, Yasna, Vispered, Yashts. He quotes from the Hom Yasht—the chapters of the Yasna describing the glories of Haoma, the deified plant, which corresponds to the Vedic Soma—the following passage:—

"Haoma has overthrown this Keresāni, who had raised himself in the ambition of empire, and who had said: 'Henceforth the priest shall no longer go at his pleasure through the country to teach the law.' He had proceeded to destroy all prosperity, he had proceeded to beat down all prosperity."

While admitting that Keresāni in this passage may primarily be identified with the Vedic Kriçāni, the guardian of the heavenly Soma, Prof. Darmesteter maintains that the particular reference must also be to some historical personage who persecuted the Zoroastrians. In his Introduction to the Vendidad (Sacred Books of the East, vol. iv., p. 111), he had formerly suggested that this persecutor might be Darius Hystaspes. He now argues that he was Alexander the Great, basing himself upon the concurrent testimony of Pahlavi literature, from the Minokhard downwards, that Alexander was always regarded as the Zoroastrian antichrist. He further shows that *Kitiyāk*, which is the Pahlavi rendering of this word "Keresāni," is always applied to the Byzantine Christians, as the equivalent of "Rumi" or Greek. If, then, this passage contains an allusion to Alexander the Great, we are compelled to place the composition of the Hom Yasht—which is not composite, but the work of a single author—after the fall of Greek domination in Iran, and probably after the restoration of Zoroastrianism. The earlier of these two periods would be the reign of Mithridates (140 B.C.); the latter would be the reign of Vologeses (60 A.D.). Prof. Darmesteter, therefore, comes to the conclusion that some portion of the Zend Avesta may well be as recent as the middle of the Parthian period, about the time of Nero and of the destruction of Jerusalem, though he also admits that the Hom Yasht is probably the latest of all.

#### FINE ART.

*The Grammar of the Lotus: A New History of Classic Ornament as a Development of Sun-Worship.* By W. H. Goodyear, Curator of the Department of Fine Arts in the Brooklyn Institute of Arts and Sciences. (Sampson Low.)

THIS is a beautiful book; and students of the development of art will learn much from its series of compared designs, natural and artistic, though they may be far from accepting as a whole the author's interpretations of them. The tracing of ornamental designs from plants may begin easily in recognising obvious copies from nature; but it becomes more and more difficult in the working out, as such figures become conventionalised, combined, and confused, especially when patterns travel into countries where the original is not ever present to remind the artist of its real form. Technical knowledge of botany is needed, and I have been glad of the opportunity of looking through this work with Prof. Vines, comparing the real with the conventional flowers. Not to go wrong on questions of archaeology, I have likewise consulted Prof. Percy Gardner. It may seem that this is treating an argument about patterns rather strictly; but the fact is that the development of design, which is a lead-

ing subject in the Pitt-Rivers Museum at Oxford, involves important principles. The more we learn as to how ornamental design is formed, the better we shall see how Man perceives and translates nature.

The influence of the Egyptian lotus (*Nymphaea lotus* and *Nymphaea coerulea*) on ornamental art has been extraordinary; and so far as the author of *The Grammar of the Lotus* works out such influence within moderate limits, our judgment is carried a long way with him. But the claims put forward by Mr. Goodyear on behalf of his favourite flower are enormous. The prospectus which accompanies the book summarises its contents not unfairly; and in this we are told that the history of the lotus is the history of Sun-worship in the East, that it is the history of patterns and metal-work, of the Zodiac, and of the origins of Greek culture. Existing archaeology, it would seem, has to be revised into accordance with these new views as to the origin and development of the lotus-pattern. Reading over this series of propositions we naturally ask the question, by what kind of method does the author demolish and create opinions? The first step is to test what Mr. Goodyear understands by proof, and this is best done by taking some point where the evidence is plain and accessible to all. No plant is better known in classic art than the ivy. The garlands encircling the heads of Dionysos and his worshippers are recognised as ivy not only because they are like real ivy, but because it is known that ivy belonged to the rites of Dionysos, the "ivy-bearer," the "ivy-crowned." In the book before us there are represented (plate xxii.) what we should expect to find described as conventional branches of ivy, with leaves and bunches of berries alternating. In the text, however, the leaves are described as the "so-called ivy leaf," which is declared to be the lotus leaf, mistaken by the Greeks for ivy. But as the lotus does not bear bunches of berries, what do the stalked groups of dots between the leaves stand for? According to our author, they are "diagrams of the sun"; whereby we see that Mr. Goodyear is possessed by a lotus-and-sun theory.

Knowing thus what to expect, the reader may profitably look through the chapters at the beginning, which treat of the lotus in Egyptian art, and especially touch the old and difficult question, which pictures are intended for lotus and which for papyrus. On the positive side, the various figures in which the lotus appears, sometimes almost natural, sometimes indicated by three sepals, and in still vaguer forms, are excellently illustrated. But decisions between lotus and papyrus are always given by the lotus-loving author for his own flower; and the reproofs which he administers to Wilkinson, Brugsch, and Maspero for their mistakes have a curiously infallible air, not the less so when the evidence of his own pictures is rather on their side than his. I speak in the matter as a papyrus-lover myself, to whom a fresh-cut stalk set up in my room is an object of pleasure. It is, in my opinion, a clump of young papyrus, drawn very closely to nature, which separates the two lions of "yesterday" and "to-morrow," in



Plate II. Mr. Goodyear calls it a "lotus bower"; but it is not like a bed of real lotuses. And so as to the "so-called papyrus" column, Fig. 27, which he claims as being really lotus. If it is so, why has it, like Fig. 30, the characteristic bud-scales of the papyrus; why has it fringe-lines which agree with the filaments of the papyrus, but have nothing to say to lotus petals? The fact of a small copy of such a column being the initial hieroglyph of the word *uat*, which appears in Brugsch's Dictionary as meaning "papyrus," goes rather strongly to show that the ancient Egyptians who made these columns like bundles of papyrus-stalks presumed to differ from Mr. Goodyear as to what plant they represented. The answer (p. 44), that Brugsch's rendering is to be held subject to revision, is scarcely adequate.

The part of the book which strikes me as the best is that which treats of the Egyptian rosette, shown in drawings by Prisse d'Avennes. Botany, of course, is full of rosette patterns, and the lotus itself might furnish several, but the one here fixed on as the most obvious is claimed as derived from the ovary stigma. Having brought forward evidence for the early use of the rosette in Egypt, he argues that a combination of the lotus with a rosette drawn partially as set up like a fan, is the origin of the familiar "palmette" pattern, which art students have for some years past been content to trace from Assyria. Since the Assyrian excavations made the world familiar with the sacred trees, as they are called, which are associated with the winged deities, archaeologists began to notice that the tufted heads branching from these complex conventional plants, and reappearing as patterns on sculpture, tiles, and needlework, were like heads of date-palms. They are, in fact, so like, that an outline of the fronds of one of the real palm-trees represented in Assyrian sculpture, as in the feast of Assurbanipal, may be substituted for the corresponding figure in a good Assyrian decorative border, without the substitution being noticed. A series of examples, Assyrian, Phœnician, Greek, showed that this figure is to be traced under more or less modification into the familiar decoration which used to be called the "honeysuckle pattern." That the whole series takes its origin from the palm-tree is now generally implied by the use of the term "palmette." The proposition that the "lotus palmette," as Mr. Goodyear describes it, came originally from Egyptian art, will have to be carefully considered, as well as his suggestion of its botanical origin. This, however, if proved, would not be inconsistent with the apparent fact that what the Assyrians actually copied—being tuft-like, and not wheel-like—was a palm, not a rosette.

It is perhaps as well that the length to which this notice has extended prevents discussion of the interesting theory supported by M. Dieulafoy and carried on here, that the volute of the Ionic capital is derived from the lotus. At any rate, the last word has not been said on it. The idea of the egg-and-dart moulding being derived from a lotus border is of course an old one, as where Sir George Birdwood

takes it as a form of his "knop and flower pattern"; but the remarks and illustrations of Mr. Goodyear are an important accession to the argument. In the chapters which connect the lotus symbolically with fish and lions and birds, and in those which connect Egyptian lotus-ornament with decoration even among the native tribes of America, the writer's imagination fairly flies away with him. It is not pleasant to find fault with a work which contains such valuable material, and will contribute distinctly to the subject which its writer takes up with all his zeal and cleverness. But even the rashness of Mr. Goodyear's conclusions will stimulate further research, and as to the solid value of his evidence on development of ornamental design there is no question.

EDWARD B. TYLOR.

#### THE ROYAL ACADEMY.

##### II.

IN "Circe Invidiosa: Circe poisoning the Sea" (20), Mr. J. W. Waterhouse has found a fine subject, both from a decorative and a dramatic standpoint. The sorceress is seen as she stands in a rigid and almost hieratic attitude on the waves, dripping into them from a bowl the venom which already at her feet has engendered a hideous sea-monster, and will soon metamorphose into loathliness the victorious beauty of her rival Scylla. The design is a striking and original one; but somehow the artist has not thoroughly gripped his subject, and betrays a lack of that genuine imaginative power which upheld him in the "Magic Circle" and "Mariamne." The scheme of colour—hues of azure, blue-green, and green combined into harmonies like those of the peacock's tail—is marked by both daring and brilliancy; Mr. Waterhouse should, however, have completed it, as did Mr. J. S. Sargent before him, in his "Ellen Terry as Lady Macbeth," by giving to his heroine flaming locks of red gold in lieu of the more timid auburn. Much less interesting is the "Danaë" of the same painter, the colouring of which is nearly identical with that of the last-mentioned example, while the languid conception betrays a plentiful lack of inspiration and dramatic power.

Mr. George Clausen shows himself in his admirable "Mowers" (81) an eclectic, and a very skilful one, but by no means a mere plagiarist. The motive presented is that very simple, human, and eminently pictorial one—a group of farm-labourers rhythmically mowing down a field of grain in the bright light of a sunny afternoon. Here the influence revealed is less the usual one of Bastien-Lepage than the co-equal one of Jean François Millet, but the Millet-like conception is worked out with the method and from the point of view of the more recent *pleinairistes*. The execution is masterly of its kind; the types, notwithstanding the French influence, thoroughly national; and on the whole "Mowers" must be pronounced one of the most satisfying and complete performances to be seen at Burlington House this year.

It is disquieting to find an artist of such genuine fire and rare ability as Mr. J. M. Swan capable of bringing forward the superficial work which he submits on the present occasion. The splendid design of two leopards greedily drinking from a shallow, sandy pool, called "Thirst" (454), is executed with a carelessness which almost amounts to impertinence, and which is, moreover, not the only seeming carelessness of the broad, significant sketch. The more elaborate study, "Lions Drinking: Sunset" (544) has many points of interest; the lurid, flaming sky is full of portent, the noble beasts

grouped together in the desert plain are, if we take them each singly, finely designed and full of style. Yet there is about the whole more than a suspicion of materials ready to the painter's hand, and artificially put together for the occasion; the inevitableness of truth is not suggested, as in many preceding compositions of the same class with which the gifted artist has delighted his admirers.

"The Little Speedwell's Darling Blue: In Memoriam" (256) is Sir J. E. Millais's worthiest contribution to the exhibition. It is one of those Reynolds-like studies of sweet English childhood in which he delights, but one which must have been a labour of love rather than a commission from a Bond Street dealer. The little white-frosted thing, who sits on the ground intently gazing down upon a blossom of the bright blue flower which gives its name to the picture, is depicted with what is for the master an unusual slightness of handling, and the modelling of the face is too flat; but the performance nevertheless has a genuine charm which entitles it to rank among those of his good time. But what is to be said by those who value truth above complaisance or politeness to Sir J. E. Millais's two Scotch landscapes, so indiscreetly lauded by some of his admirers *quand même*? The more defective of the two is the autumn scene "Halcyon Weather" (142), in which the already half-bare trees of the foreground are rendered with an attempt at hard and photographic accuracy which is in itself a falsification of truth, while the misty distance which closes the vista lacks depth and transparency. In the snow scene, "Blow, blow, thou Winter Wind" (211), there are some skilfully rendered passages—the suggestion of a pitiless snow-laden wind, and its effect on the Pare trees, as on the hapless pedestrian who struggles forward along the half-hidden path, being given with great felicity. The thing presented is, however, not a picture, but only an ill-chosen section of nature, rendered with a prosaic adherence to the outside husk of truth, but with no attempt at a personal interpretation, which should express the essence as distinct from the accessory and not always significant fact which envelopes it. To this criticism it would be no sufficient answer that the scene is painted exactly as it was, with all its natural imperfections of design from a pictorial point of view; for what is in nature neither beautiful, characteristic, nor—what is of far higher importance—susceptible of a higher than the merely literal interpretation, would be far better left alone.

We must confess to a certain sense of disappointment with Mr. Orchardson's "St. Helena, 1816: Napoleon dictating to Count Las Casas the Account of his Campaigns" (173), which can by no means be allowed to take equal rank with the same consummate artist's "Napoleon on board the *Bellerophon*," now in the Chantrey Fund collection at South Kensington. The emptiness full of atmosphere which Mr. Orchardson so loves to depict belongs naturally to this bare cabinet in which he has placed his personages—an anteroom apparently, to the bedchamber of the fallen Caesar. Here Las Casas—an admirably characteristic figure—is seated at the table as amanuensis, while his imperial master with stern visage paces the floor, and refreshes his memory from a mass of outstretched maps placed flat upon it, as he dictates. It is in the presentment of Napoleon himself that the Scotch master has failed. It is easily to be understood that he should have striven above all things to avoid melodramatic pathos, and to preserve the simplicity of historical truth; but this Bonaparte is in his stoicism brutal and almost vulgar, and his face, lacking the beauty which the Corsican ever preserved, gives no outward

indication of the tragic fate which has enveloped him in its meshes.

We prefer to pass over Mr. John Pettie's "Bonnie Prince Charlie" (89)—a performance at once theatrical and stolid—and to come to his "The Ultimatum" (212), a single figure in which a sturdy, well-set up model in a shining suit of complete armour is made to do duty as a challenger delivering it may be assumed, his master's message. Here the burnished mail, with all the reflections of its polished surface, is rendered, if with no great subtlety, yet with undeniable power and brilliancy. But Mr. Pettie's best contribution to the year's art is his "Auguste Manns, Esq." (686), in which the evergreen vigour of the veteran *chef d'orchestre* is admirably suggested.

Mr. Boughton shows himself still in love with those English snow-scenes which a succession of hard winters have provided him with the opportunity of studying at leisure. "The Home-light" (66), on the whole one of the best of the series, depicts a rustic group consisting of father, mother, and baby, advancing briskly towards the cheerful home-light of their cottage, beyond which stretches the snow-veiled village, embosomed in hedges and fields, all clothed with, but not completely effaced by, the same spotless vesture. Great delicacy and harmony of general tone is preserved, notwithstanding the difficulties of the almost achromatic scheme. Open to criticism, on the other hand, is the somewhat perilous profusion with which the painter has scattered points of light all over his canvas, accentuating especially, until it becomes almost a blaze, the main one which gives its name to the picture. Very successful is the simulation, without any trick, of a buoyant onward movement in the cheery group which makes for the homestead.

The great canvas "Forging the Anchor" (287) completely justifies, if any such justification were necessary, the recent election of its author, Mr. Stanhope Forbes, as Associate. He depicts with singular truth, simplicity, and power of draughtsmanship, in a covered workshop faintly illuminated by a dull daylight competing with the ruddy blaze of forge and fire, a company of sturdy workmen in the very act of fashioning with their long-handled hammers a red-hot anchor. Truth of observation and an unerring skill discreetly and reticently used are more noticeable here than the rhythmic swing and consentaneous movement which the scene in its fullest expression might be made to suggest; these qualities being, in our opinion, a little wanting. The first great success with a subject of this type was, it may be remembered, achieved by Herr Adolf Menzel with a masterpiece, "The Iron-foundry," seen at the Paris Universal Exhibition of 1878, and now in the National Gallery of Berlin.

The name of Mr. Stanhope Forbes immediately suggests that of Mr. Frank Bramley, who, without showing in his "Old Memories" (53) any technical falling off, gives rise to the suspicion that his range is after all a very limited one. Here in the humble fisherman's cottage, with which we are already too familiar—lighted through a square casement with a dull grey light, with which struggles, in the modern French fashion affected by this painter, the yellow light of a coal fire—are seated, at a scantily-furnished tea-table, two old folk, a weather-beaten man and a homely old woman, enjoying the bitter sweetness of a talk about old times. We would not be understood to deny to this work simplicity, pathos, and much technical ability in the modern mode; but its *mise-en-scène*, its pictorial presentment, are practically identical with those of several of its predecessors.

Another clever Newlynite, Mr. Frank Brangwyn, so repeats himself in "The Con-

vict Ship" (307) that we do not feel called upon to discuss the picture in detail. Mr. C. M. Paddy, in some respects a better equipped painter, is evidently his follower in art. His "A Baltic Timber Port" (371), painted in the lifeless blue-grey tonality too much affected by the school, is one of the best-drawn and best-composed things in the Academy; especially happy and natural being the arrangement of the timber rafts in the foreground. It lacks, unfortunately, just that brilliancy of lighting, just that atmospheric truth which would have made of it a very fine work of its class. Sternly but not meanly realistic is Mr. H. H. La Thangue's "After the Gale" (977), showing on a large scale a boat manned by sturdy sea-folk returning from a wreck with a rescued sailor, whom they are carefully but not very gently tending. What is chiefly to be admired here is the breadth and manly simplicity of the conception, the pathos which is that of life, not that of the stage. The execution is broad and forceful, too; but the figures are over sharply outlined against the sky, and the air does not appear to envelop them completely. We are reminded of France and French methods—and more especially of the atelier of M. Benjamin Constant—by Mr. F. Morley Fletcher's very skilful performance, "The Shadow of Death" (960). Here are depicted, seated on a rich, crimson divan in a dimly-lighted chamber, a man and a woman in mourning garments, she leaning her head in mute grief on his shoulder; a few scattered leaves of faded white roses delicately indicate a recent loss, perhaps that of a child. If the pathos is here not of the deepest or most sincere order, we may unreservedly praise the handling, which is frank, well-fused, and sure without obtrusive display, and with it the harmonious richness of the necessarily sombre colour.

This night effect of Mr. S. Melton Fisher's, in his large canvas, "A Summer Night" (1023), has often been seen before, though rarely at the Academy on so large a scale. He presents a Venetian café on the edge of the water, brightly lighted from above by paper lanterns, casting garish hues down on the faces of the numerous personages; beyond all this, on the other side of the water, stretches out, in the bright moonlight, Venice, with her domes and towers. The thing is by no means badly done; but it was, perhaps, not worth doing on such a scale, since it belongs to a phase of impressionism which has already become not a little *banal*. No one this year has expressed Venice with so sympathetic a charm as Mr. W. Logsdail, who has succeeded in casting aside some, though not all, of his heavy insistence of touch, and with it the only skin-deep realism of the neo-Venetian school. His "Venice from the Public Gardens: Early Morning" (125), and "The Giudecca Canal, Venice" (831), are both of them admirably composed; while the reposeful beauty, the opalescent loveliness of atmospheric tone, which make of the island-city the paradise of painters, are given with a rare intuition. Quite another manner is exhibited by the same changeable artist in his "Flower-gathering in the South of France" (15), where solid and almost miniature-like modelling of the human face and form is allied to a certain incisive hardness in the accentuation of a charming vernal landscape. In all this we are reminded of the latest development in the art of the Italian master, Signor Michetti—but the resemblance may very possibly be only accidental.

It is very soothing to be face to face with such complete, unobtrusive mastery as that exhibited by the Belgian artist, M. Emile Wauters, in his seemingly simple "Grande Mosquée de Tanger" (912)—an intentionally cold and reticent transcript of the white street wrapped

in transparent shadow, the mosque itself made gay with green enamelled tiles, and the Moorish denizens of the town, wrapped up—for the wind is evidently a nipping one—in their heavy burnous. There is nothing very personal, or very striking at first sight in this picture—or rather study—but it is, on the other hand, unblemished by one single false note. Full of life, of suppressed passion is the study in pastels by M. Wauters, entitled "Carmen" (1166). But why does he not give those Londoners who stay at home an opportunity of seeing one of his finest portraits, such as the "Général Goffinet"?

That skilful American follower of M. Gérôme, Mr. Frederic A. Bridgman, appears, or rather strives to appear, in a new light in the curious "Lawn Tennis Club" (102)—aiming evidently here at a rivalry with the professors of *plein air* and *modernité*. There is much that is conscientiously and admirably studied in this presentment of the game now more popular abroad than at home—a diversion evidently varied at the Bois de Boulogne club with a very considerable amount of flirtation à l'Américaine. Unfortunately, Mr. Bridgman's *plein air* is so airless, his personages so lack the ease and naturalness of everyday life, that the well-meant effort ends in failure. The artist makes a return to one of his more usual subjects with "In a Villa at El-Biar, Algiers" (608). A crisp, sure touch, a very sensitive vision for the beauties of outward things are the gift of the skilful, French-bred American artist, Mr. George Hitchcock, whose "The Scarecrow" (216) is, we are happy to see, better hung than was the cruelly skied "La Maternité" last year. This canvas is filled with a broad expanse of fields, jewelled all over with bright scarlet poppies, in the midst of which sits in dutiful immobility the fair semblance of a Breton maiden, duly armed to chase away the birds. The title of the picture is evidently a misnomer, for Mr. Hitchcock has no doubt meant "The Scarer of Crows." Few paintings here are more complete, more homogeneous than this is in its peculiar way; yet neither it nor its more brilliant predecessors quite prove that the artist possesses an absolute distinctiveness, apart from and beyond the wonderful American adaptability in art, which is his in a high degree.

CLAUDE PHILLIPS.

## CORRESPONDENCE.

### ÆGEAN POTTERY IN EGYPT.

London: May 16, 1892.

As Mr. Petrie has replied in the ACADEMY to an article of mine that appeared in the *Classical Review*, I beg your permission to answer his reply here; and I must answer it at some length, to show how seriously he has misrepresented my statements.

In his reply he touches on four points, and on the first of these he writes thus:—

"The discussion of the Maket tomb is based on an extraordinary canon of criticism—i.e., that the absence of objects of any particular period proves a deposit to be subsequent to that period. It seems obvious that the deposit may equally be before as after the date when such absent objects were made. Yet this axiom is said to be 'singularly inconsistent.'"

What I said was this:—

"Mr. Petrie is singularly inconsistent in his reasoning. He argues first that the absence of pottery of the eighteenth and early nineteenth dynasty shows that the tomb is *later* than the early part of the nineteenth dynasty. And then he argues that the absence of objects belonging to the twenty-second dynasty shows that the tomb is *earlier* than the twenty-second dynasty. Negative



evidence is not worth much. But, if this evidence shows that the tomb is later than the early part of the nineteenth dynasty, it will also show that it is later than the twenty-second and the twenty-fifth dynasties. Or, conversely, if it shows that the tomb is earlier than the twenty-second dynasty, it will also show that it is earlier than the eighteenth."

Thus it will be seen that I did not set up the theory that the absence of objects of any particular period proves a deposit to be subsequent to that period. Mr. Petrie set that theory up himself in his argument about the absence of pottery of the early nineteenth dynasty. It certainly does seem obvious, as Mr. Petrie says, that the deposit may equally be before or after the date when such absent objects were made. Yet it was Mr. Petrie himself who argued, in one case, that it could only be before, and then, in another case, that it could only be after.

There is a graver misrepresentation in the statement that my discussion of the Maket tomb was based on this. Mr. Petrie must be well aware that I merely mentioned this in dismissing the negative evidence as inconclusive, and that I then went on to criticise the positive evidence on other grounds.

I am sorry to add that there is a similar misrepresentation in Mr. Petrie's remarks on his second point. He writes thus:—

"The discussion on the Aegean pottery from Gurob is solely based on another strange canon—i.e., that if a style is proved to have existed in one period, this proves that a pattern 'very closely related' to it cannot have existed two or three centuries earlier. As some patterns are known to have lasted for many centuries with scarcely any change, it seems obvious that the later examples cannot bar the dating of the earlier."

After discussing this pottery, I stated my conclusions in these terms:—

"Thus, in the first place, the false-necked vases from Gurob have been dated capriciously. And then, in the second place, the date of the whole class of false-necked vases has been deduced from the supposed dates of these few, without regard to the dates assigned on surer grounds to others of the same class."

Now, although Mr. Petrie says that my discussion of the pottery from Gurob was solely based on a certain canon of criticism, he must be well aware that I did not in any way allude to that canon in discussing the pottery from Gurob; and he must also be well aware that my only reason for alluding to that canon, in discussing the false-necked vases as a class, was that he had himself assumed the truth of that canon in his statements on that point.

In his letter Mr. Petrie speaks of *patterns* that are very closely related, and proceeds to talk about the survival of patterns. But I spoke of *vases* that are very closely related. If he really means patterns, his remarks are irrelevant. But if he means vases, he bows over his own argument about Mycenae. His argument was that, inasmuch as vases of a certain type had been found at Mycenae, and similar vases had been found in Egypt under circumstances which (in his opinion) fixed their date exactly, those vases from Mycenae were also of this date. But if he is going to admit that the same type of vase continued in use for many centuries, he will have to admit that those vases from Mycenae may be many centuries earlier or later than the date which he has assigned.

Mr. Petrie's third point is this:—

"The sneers at De Rouge's identification of the races named on the monuments are in discord with the balance of critical opinion at present. To myself it seems that the discovery of a large quantity of the products of the Achaean race at a period and place where the Aquasha were in

Egypt, is a strong confirmation of De Rouge's view, if it needed any such help."

What I said was this:—

"In the fifth year of king Merenptah Egypt was invaded by the joint forces of the Lebu, the Aquasha, and other peoples. An ingenious critic, E. de Rougé, identified the Lebu with the Libyans and the Aquasha with the Achaeans. The latter identification rests on no evidence whatever beyond the fact that the names Aquasha and Achaeans both begin with A. So it was a very ingenious identification, and quite the finest thing of its kind since those comparisons between Macedon and Monmouth in *King Henry V.* Now, the Lebu invaded Egypt several times, but the Aquasha only once: at any rate, only one invasion is recorded. But Mr. Petrie not only assumes that the Aquasha were Achaeans or Greeks, but also assumes that they were in permanent alliance with the Lebu."

I believe that the balance of opinion is decidedly against this identification; and I cannot conceive how anyone, whose opinion could possibly be reckoned as critical, can accept this identification in the face of the gravest historical difficulties, when no better evidence has been adduced than that of the initial A. But even if this identification were established beyond a doubt, Mr. Petrie's argument would nevertheless break down. That argument depends on the assumption that the Aquasha were in permanent alliance with the Lebu, and that he is therefore entitled to say that the Aquasha were established at any place where he finds traces of the Lebu or their other allies: and this assumption is purely arbitrary.

In his letter Mr. Petrie speaks of the discovery of a large quantity of the products of the Achaean race. It is curious that he made no mention of such a discovery in his detailed account of the excavations in question. Apparently, he is merely playing with words. He spoke of the discovery of a quantity of Aegean pottery, and explained in the *Hellenic Journal* (xi. 273), that he used the term Aegean "to avoid the historical question of the race which produced this early pottery." He now speaks as though all this so-called Aegean pottery were unquestionably a product of the Achaean race. That has to be proved.

Mr. Petrie's fourth and last point is this:—

"The question of dating the Aegean pottery found in the heaps of the 12th dynasty at Kahun, I have always particularly stated to be debateable. I have put the arguments without attempting to enforce an opinion. But I cannot see that any contrary argument is adduced, beyond internal consciousness."

Mr. Petrie has a strange way of saying that a question is debateable. Take this sentence, for example (*Illahun*, p. 9)—"the evidence unmistakably shows that it [the Aegean pottery at Kahun] must be of the time of Usertesen II." No contrary argument was adduced in my article, not even internal consciousness. It would have been superfluous. My position was that, even if Mr. Petrie had stated the evidence accurately, he had not shown that the evidence necessarily led to his conclusions.

CECIL TORR.

#### NOTES ON ART AND ARCHAEOLOGY.

DURING almost the whole of next week, Messrs. Sotheby will be engaged in selling the exceedingly choice collection of prints by the old masters, formed by the late R. Fisher, of Midhurst, the compiler of the catalogue of early Italian prints in the British Museum. They consist of woodcuts, as well as engravings and etchings, and include some that are believed to be unique. Among these, we may specially mention:—"The Crucifixion," by G. B. del Porto, in the style of Mantegna; "Mars,

Venus, and Cupid," by an anonymous Master L.; and "The Annunciation," by Wenceslaus of Olmutz. The Rembrandts include an example of the "Hundred Gilder Piece," in the second state, which is probably the finest known of the plate in any state; the Little German Masters are represented by an almost complete series; and the etchings of Ostade are believed to be quite complete.

MESSRS. BOUSSOD, VALADON & Co. will open next week, at the Goupil Gallery, New Bond-street, an exhibition of paintings and studies of "Cats and Kittens," by Mme. Henriette Ronner.

ABOUT fifty drawings of the Tidal Thames, by Mr. W. L. Wyllie, and two sets of Shakspeare drawings by Mr. Frank Dicksee and Sir James D. Linton, will be on view at Messrs. Cassell's forthcoming Black and White Exhibition, at the Cutlers' Hall, which opens to the public on Wednesday, next, May 27.

WE may also mention that a large number of pictures, chiefly religious, by the late Edwin Long are now to be seen at the gallery called after the painter's name in Old Bond-street.

WE hear that the pictures and sketches of the late J. Yates Carrington, the painter of Teuffel, will be sold by auction, at the studio, 3, Hill-road, St. John's Wood, on Monday, May 30.

A VERY important addition has recently been made to the National Gallery by the bequest of the late Lady Hamilton. This is the celebrated portrait group, by Sir Joshua Reynolds, of Lady Cockburn and children, otherwise known as "Cornelia and her Children," from the title under which the engraving by C. Wilkin was published. With the exception of cracks, this masterpiece of Reynolds's is in excellent preservation. It is one of the two works by the artist which he signed at full length, "Reynolds pinx." being inwoven like an ornament on the hem of the lady's dress. It was exhibited at the winter exhibition of the Royal Academy in 1878. Lady Hamilton's bequest includes several other portraits by Zoffany, Beechey, Devis, and others. Perhaps the most interesting of the remainder is a large group by Richard Wilson, the landscape painter, representing George III. and his brother, the Duke of York, when boys, with their tutor Dr. Thomas Hayter, Bishop of Norwich, a sketch for which is in the National Portrait Gallery. It is noted by Edwards, in his *Anecdotes of Painting*, as being in the possession of the Rev. Dr. Aschough (Ayscough), who was Dean of Bristol, and father of the Lady Cockburn of Reynolds's picture.

A LARGE oil painting—a landscape, with figures and cattle—by P. J. de Louthembourg, has been presented by Mr. James Orrock to the South Kensington Museum, to be added to the National Gallery of British Art.

THE room in the Hôtel de Ville, which contains Dalou's bas-relief of "Mirabeau et le Comte de Dreux-Brézé aux États-Généraux," is to be further decorated with statues of Danton, Gambetta, Ledru-Rollin, Vergniaud, Casimir Perier, and Berryer.

#### THE STAGE.

WHAT promises to be a very brilliant series of performances by Mme. Sarah Bernhardt is announced to begin at the Royal Opera House with M. Sardou's "Cléopâtre." No other French performances are likely for a moment to vie with these in attractiveness—even the talent of M. Coquelin and his unquestioned accomplishments interest the world less than does the genius of "Sarah."

FOR Tuesday morning next, is now definitely fixed, we believe, the initial performance of Mr. Isaac Henderson's "Agatha" at the Criterion. The cast, which includes Mr. Charles Wyndham, Mr. Laurence Cautley, Mr. Lewis Waller, and Miss Olga Nethersole, is obviously a strong one; and much interest is excited in relation to this long-promised drama.

THE new piece at the Vaudeville, from its title, "Vote for Gigg," would appear to be a *pièce de circonstance*, produced *à propos* of a dissolution which may happen either next month or not until November. Whether it has "caught on"—as they now have it—whether it has "come to stay," if we may again deviate into slang, we are not ourselves aware; but the verdict of the press has been upon the whole not at all favourable, and if the piece does succeed, criticism will be out in its reckoning.

THE *matinée* at the Portman Rooms on Monday was perhaps the most successful that Mr. Poel has given, though it owed little of its success to the dramatic poem called "Pauline": not Mr. Browning's "Pauline," we need hardly say, since that is dramatic only in idea, not in form; but, rather, a little-known work by Mr. Aldrich, the American writer, which somehow bears the same title. Mr. Aldrich's "Pauline" has some good phrases, some pretty fancies; but it is done on quite conventional lines. It reads, very likely, a good deal better than it acts. The three short pieces which made the success of Mr. Poel's programme were, first, "Yes or No"—which is an adaptation of "Il faut qu'une porte soit ouverte ou fermée"; secondly, "The Coquette"; and, last, "Called to the Bar." Mr. Poel himself was very quaint in more than one of these pieces, and Miss Muriel Wylford was fresh and humorous, as well as thoroughly distinguished, in "Yes or No." Again, Mr. Buckley, if of no very elaborate art, is pleasant of presence. In "The Coquette," Miss Snow and Miss Dobie were both seen to advantage. But this piece still wants a good deal of cutting, though it has undergone some since we saw it done at a house in Stanhope-place a few weeks ago. The amount of "talkee-talkie" between the two ladies is quite unnecessary. It is burdensome to the actresses and to the audience, and it obscures the very slight story.

## MUSIC.

### MUSIC OF THE WEEK.

SIR AUGUSTUS HARRIS opened his season at Covent Garden on Monday evening with Gounod's "Philémon et Baucis," and with Mascagni's one-act opera. The fame of the latter work sprang up, like Jonah's gourd, in a night, but there the comparison ends; "Cavalleria Rusticana" has lasted and become a popular favourite. As the novelty wears off, the weak points of the music—viz., its borrowed effects, — seem to make themselves more felt; but there is so much freshness, such true dramatic instinct in the work, that its success is easily explained. Again, the simplicity of the story, and its brief development, render it acceptable. The performance at Covent Garden was, on the whole, one of considerable excellence. Mme. Calvé, who took the part of the broken-hearted maiden Santuzza, is a fine actress and sings well. She exaggerates nothing, and yet she makes you feel the maiden's sorrow, anger, and despair; it was altogether a striking impersonation. Signor de Lucia, the Turridu, gave a graphic picture of the cold, cruel lover, but his singing was not at all times pleasant. Signorina Giulia Ravogli looked well in the part of Lola, but her rendering of the song she sings at her first

entry was not sufficiently light and coquettish. M. Dufriche acted well in the part of Alfio, but his singing of the drinking-song was tame. The piece was admirably mounted, perhaps too carefully; in some of the movements, groupings, &c., stage discipline rather than rustic disorder prevailed. A protest must be made against the encores, which destroy the balance and effect of this short work. Signor Mancinelli, who, by the way, conducted admirably, actually encouraged the demand for a repetition of the Intermezzo.

Sir Charles Hallé gave his second Schubert Recital last Friday week at St. James's Hall, and performed the two Sonatas in E flat (Op. 122) and in A minor (Op. 143). It is nineteen years since the former was heard at the Popular Concerts, while the second, one of Schubert's most characteristic compositions, has never been given there. The programme included the four Impromptus (Op. 90). Sir Charles was at his best. Miss Fillunger contributed to the success of the afternoon by her singing of Schubert Lieder.

M. Joseph Slivinski gave the first of three Pianoforte Recitals at St. James's Hall on Tuesday afternoon. His rendering of Beethoven's Sonata in D (Op. 28) was unequal, but the two middle movements were played with great taste and refinement. The Chopin selection was a disappointment: the tragic Nocturne in C minor was cold and occasionally hard, the Impromptu in G flat lacked charm, and the Polonaise in F sharp minor was at times hard and jerky. The readings of some Schumann pieces showed improvement, but still it was not true Schumann. It must not be inferred from this brief and not over favourable account that M. Slivinski has no good qualities. He has, indeed, when not bent on emphasising a passage, an agreeable

touch, and his technique is sound. There is a certain individuality about his playing which attracts, and it would be unfair to judge him definitely until after his next concert. In the second part of his programme, in pieces by Rubinstein and Liszt, he displayed his good points to advantage.

Master Otto Hegner gave his second Recital on Wednesday, when St. James's Hall was filled. His reading of the Mendelssohn E minor Fugue was broad and vigorous, and in some of Schumann's Fantasiestücke (Op. 12) he showed genuine feeling and rare intelligence: the *tempi* were somewhat dragged, but that is possibly due to his teacher. Weber's difficult Sonata in A flat, like Beethoven's "Appassionata," taxed the boy's physical and mental powers. Having said this, we are quite ready to acknowledge that it was a wonderfully interesting performance. He also played some skilful variations of his own composition. Master Otto Hegner has qualities which betoken a great pianist: technical facility, power of producing gradations of tone, and vivid grasp of the music which he interprets.

J. S. SHEDLOCK.

## MUSIC NOTES.

A MEETING of the Wagner Society will be held on Friday next, May 27, at Trinity College, when Herr Brandt, author of *London Life seen from German Eyes*, will read a paper on "Der Ring des Nibelungen." In addition to an analysis of the poem, the paper will treat of the numerous sources to which Wagner resorted in his treatment of the legend. In view of the approaching performances of the trilogy at Covent Garden, the paper should prove of special interest.

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